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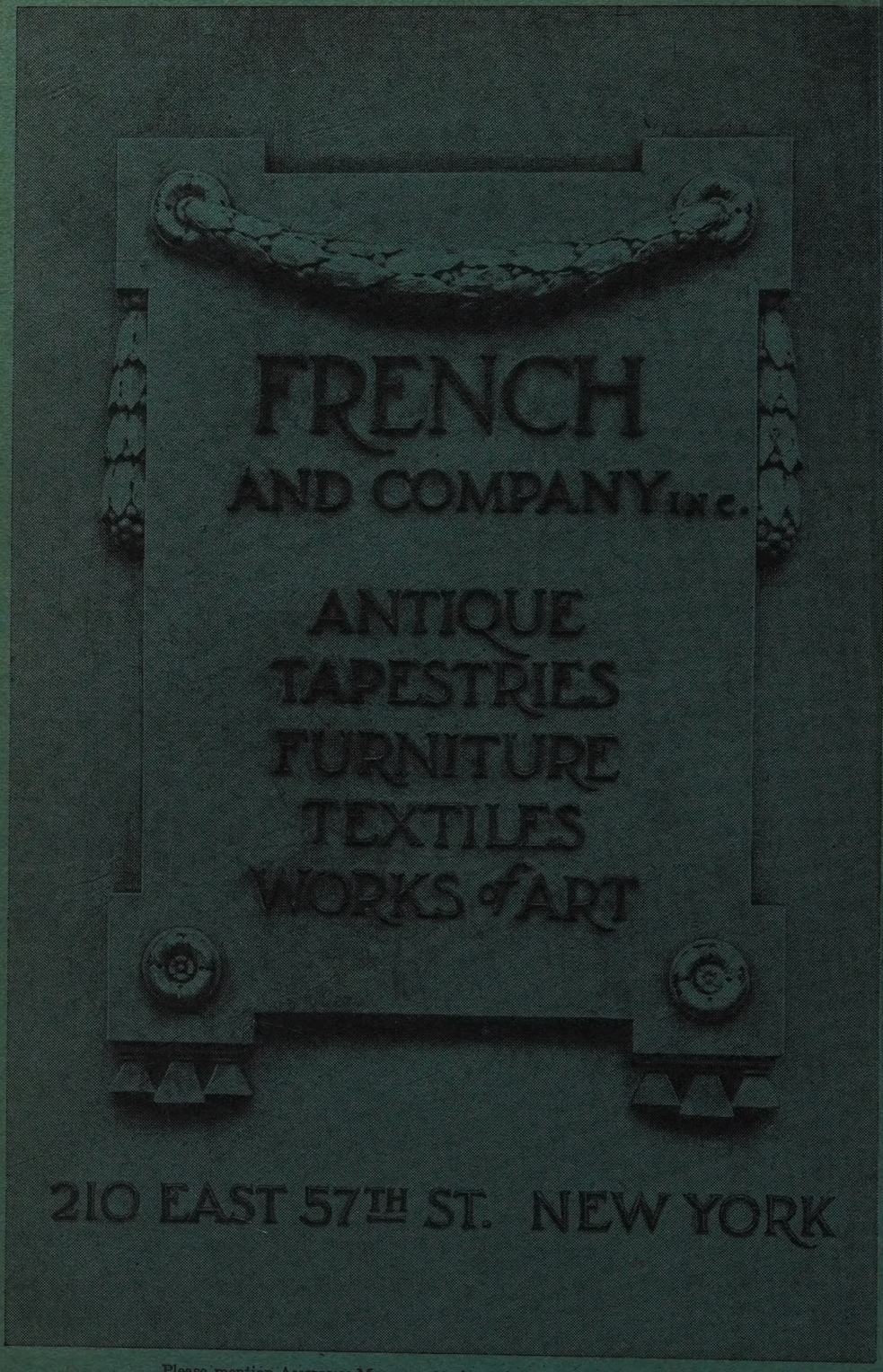


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THE AMERICAN MAGAZINE OF ART

AUGUST, 1930

Table of Contents

SIR FRANCIS BERNARD, GOVERNOR OF MASSACHUSETTS, PORTRAIT BY JOSEPH BLACKBURN *Frontispiece*

CASUAL IMPRESSIONS OF MODERNISM. By Elisabeth Luther Cary 423

HUGO BALLIN'S MURAL PAINTINGS IN TEMPLE B'NAI B'RITH, LOS ANGELES 426
Seven illustrations.

ICELAND—THE LAND OF ICE AND FIRE By Kristjan H. Magnusson 435
Five illustrations.

ART IN MANUFACTURE By Sidney Blumenthal 439

TEN PRINT MAKERS OF THE LAST DECADE
Eleven illustrations. By J. Arthur MacLean and Dorothy Blair 443

SPRINGVILLE—AN ART CENTER IN THE ROCKIES
Three illustrations. By Mae Huntington 450

EDITORIAL: Museum Ideals 454

NOTES ITEMS BOOK REVIEWS

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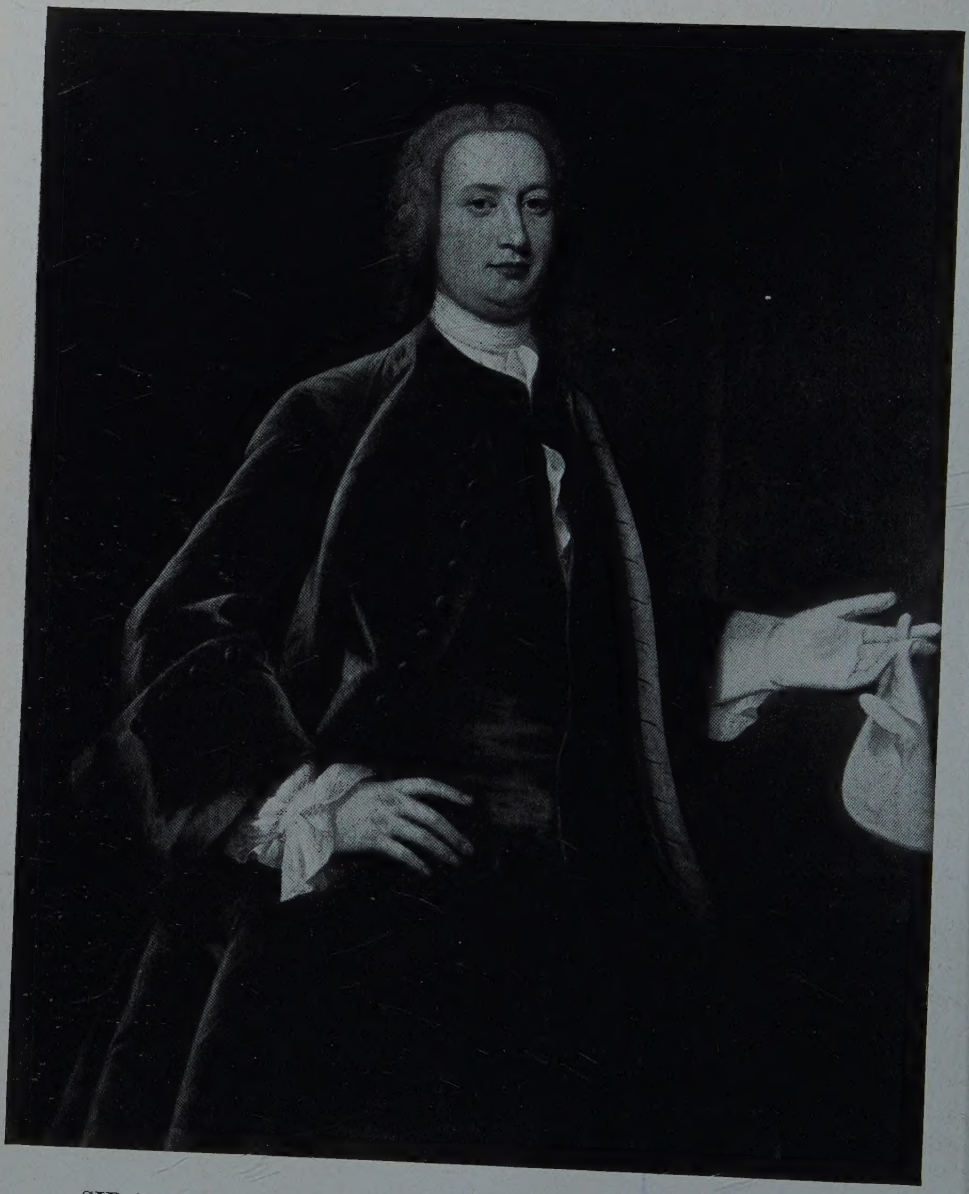
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THE
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VOLUME XXI AUGUST, 1930 NUMBER 8

CASUAL IMPRESSIONS OF MODERNISM

BY ELISABETH LUTHER CARY

WHAT is Modernism? We all use the word and we all know that we could not now use any other word for what we mean, but, if we are to be fair with our language, this is not quite enough to know about it. Our faithful friend, H. W. Fowler, in "Modern English Usage," does something —not any too much, but a little something— to help us out. Concerning "-ism" he says that an adjective ending thus means "the disposition to be what the adjective describes, or concretely an act resulting from that disposition, or collectively all those who feel it." The ending "-ity" is another matter. This ending, putting it roughly, means the quality of being what the adjective describes. Thus, we see, modernity is the quality of being modern, while modernism is the disposition to be modern. The difference is unmistakable, and in thinking about it we are able to realize quite clearly that the disposition to be modern may result in as many various forms as the strongly or weakly disposed persons have temperaments and talents.

To realize this is to do away, most happily, with cut and dried recipes for modernism; but the boundary set is the source of much of our confusion concerning this state of mind called modernism. It gives us so much and yet so little to do about it. We have to deal not with a fixed style or system, merely with a disposition to play the game in the present instead of in the past, and to get closer to the future, as it ever more swiftly draws near to us. Instead of drawing back from that grim or smiling future inexorably becoming the present before we can even recognize its features, we rush to meet it—if we are modernists, that is. If we do no more than rush, there is not much in it, and the defining of modernism is a simple affair. But while we rush we are creating, each of us something different from anything produced by the others. I am speaking, of course, of artists and not of imitators or that peculiar branch of our human race which rapidly absorbs ideas and gives them out again slightly altered in form or shape, limp in coming out where they were crisp in going in, their freshness gone, their value reduced, their stamp of intellectual superiority eliminated.

The artists who are genuine would make us hop in a hundred directions at once to cover the field of modernistic production. We find splendid things such as the pioneers, like Cézanne and our John Marin, discovered in their travels toward fundamental rhythms. We find trivial things such as chairs resembling nothing so much as the laps of ladies who are sitting on the floor to receive the burden of your weight, or bookshelves with half their shelf space devoted to caricatures of animals. If the contrast irritates us, it must be that we are quite artless, for art never has been able long to live without the accompaniment of merriment and folly.

What most puzzles us is that all these things, splendid, trivial, ugly or charming, bear an elusive yet manifest likeness to each other; the family likeness of the period in which we are living, and which, a few years ago, was hardly perceptible. The machine age has something to do with it. For once at least a popular tag of a title justifies

itself. The machine age is a reality. The machines themselves captivate those artists who find captivating whatever belongs significantly to the place and time in which they are living. Railway trains and their engines have been for many years appreciated as material for pictures, but today Charles Burchfield and Edward Hopper give them a character connecting them with their younger companions in the contemporary world of mechanics without compromising a single metallic line in their efficient construction. In a recent lithograph Wanda Gag has told us of her emotion upon coming suddenly face to face with a stone-crusher, rising before her like some monstrous instrument of torture. Automobiles are the property of all artists, many of whom find them machines of special stimulation on account of the light and shadow added to their mechanical charms by their strong headlights. Stefan Hirsch has exhibited recently a beautiful lithograph of the Bush Terminal by night in which he makes a graphic statement of items that, summed up, indicate the way a certain group betrays its disposition to be modern. The structures, the arches of the short bridge, the walls at either end, the building seen through the arches, the automobiles drawn up in line, the wedge of the searchlight echoed solidly on the ground beneath by a low wall also wedge-shaped in perspective, all with firm outline and delicate graduations of light and shade. Tidiness, clean-cut line, plain surfaces, definite, dignified construction, a suggestion of rigidity—such is modernism in one small corner of its enormous stage.

For a fuller impression of what such items could do under the influence of a larger conception of the whole, we can turn to the work of Alan Tucker, one of the older men whose interest in the changing forms of today has taken in with a noble stride as much of the past and as much of the present as he needs to develop consistently his highly intellectual art. He also has found himself recently drawn toward the machine side of the modern world and has taken such objects as gas tanks and factory buildings for the subjects of his paintings. The results bear none of the hallmarks of a standardized style, but I venture to think that they carry within themselves the essentials of a style that will belong to the future as it belongs to the present, that imperishable essence that cannot be extinguished by any period fashion. My reason for thinking so is the relation maintained between what is man-made and temporary in the picture and so much of nature as we think of—perhaps childishly—as everlasting: the light that pours down from the heavens, not shaped and molded to a pattern but enveloping all things and revealing its visible design only to those who can see in apparent emptiness a subtle form; the winds that blow wreaking their power to sway and break upon tree branches and foliage; wreaking their destructive force upon those who go down to the sea in ships, blowing health across hills and valleys, blowing across billions of graves; the climbing power of the earth's organic structure, an earth that rests as little as the tides of the ocean, but the movement of which is concealed from eyes that are glued to a "period." When a picture includes, with its mechanical inventions, suggestions of these creations of what we call nature, it carries the contemporary interests into the future on strong wings.

In mentioning Alan Tucker as an artist capable of this depth and breadth of expression it should be understood that I am using his name as one that occurs most promptly to me as standing for a type—too important a type to be ignored and one not liberally represented in the art of the day, but by no means confined to a single representative. On the contrary, it is a type that includes a surprising number of the "modernists" who seem frequently to strive toward suppression of their special merit as though they were actually anxious to be, as Emerson puts it, "contemporary not eternal men." Cézanne was the most questing spirit of them all. Continually searching causes and effects and a painter's most exact and eloquent equivalents for these, his nerves were racked and his tempers most uneven, but, in spite of what he himself knew was unsuccess rather than failure, he proved himself an eternal man.

Since for the moment we are talking of modernism as a state of mind and an activity of the eternal spirit of man, we may as well pause over one of the passages in Mr. Tucker's article on "The Essentials of Design," published in the February number of *The Arts* from a lecture delivered to students

a couple of years ago: "The man of any consequence," he says, "is the man who tries to do the undoable. A man must try to do better than he ever can; he must not be afraid.

"So much work today is so well done—pictures and stories so competent, so neat, so finished as to surface, so void of mistakes, so knowing, so lacking in recklessness, so timid, played so safe, so made for the market, so lacking in hope and life and reach, so entirely worthless, that one is relieved when one sees a man go after a big idea and fail—a big failure is better than a little success."

This passage may be quoted either as the shortest cut to explain why some of the minor manifestations of the disposition to be of one's time infuriate an artist who sees constantly before him a timeless ideal; or as the shortest cut to explain why the little things so competent, so neat, so knowing, play their own small part in proving the modernist a better man than any equally unimportant predecessor who was not very competent, not at all neat, and not particularly knowing. We must remind ourselves that men have tried to do more than ever they can do since our records of aesthetic endeavor began, and that today, in my own not very competent judgment, they are trying harder than ever before since the handicap of unlimited opportunity makes everything difficult.

In sharp or dull reaction against the easy way of gaining applause through using standardized standards and following long-established precedent, the modernist goes to his easel with his measure for beauty thrown aside, depending only upon what he can draw out from character—and again let us remind ourselves that we are thinking not about the neat and knowing small ones of the modernist circle, but about the men who in an earlier day, by the side of Delacroix, would have led into action the romanticists, the realists by the side of Courbet, the impressionists by Manet's side.

The question of beauty has been a high stone wall between the modernists and the very general public. Why is modernistic work so ugly? that public asks. Why do men and women have such distorted poses and proportions? Why do persons who cannot even draw correctly pretend to be artists? Before pasting up my plea for those persons who know very well how to draw correctly, but who prefer to correctness emphasis upon this or that which seems to them of great significance in revealing the character of the subject, let me register my personal untutored protest against distortion used in a literary way to underline what would be better put into words than decribed in paint. For example, the distortion that makes the body large and the limbs small in order to tell us through a primitive symbol that the functions of the body are more worth while than the functions of the limbs. I may as well add that I detest and cannot understand the logic of primitive symbols used by the sophisticated person of today, not because the symbols are primitive but because we are not.

Distortion may be used in ways not literary but supremely moving to the aesthetic sense. To take a bit of nature and twist and pull it into harmony with the fine design of which it is to be a part requires great skill and gives great pleasure if the artist keeps in mind that, after all, it *is* a bit of nature and the essential of its origin should not be denied. There is another kind of distortion brought about by this goddess Nature who is worshipped so blindly by a people that forgets or ignores the horrors of which she is capable, and the modernist painter and sculptor is freer today than at any time since the middle ages to be literal about deformities of the flesh. He has made much use of his freedom.

But the ideal of beauty in the modernist mind is not an ideal at all; a vision, rather, of the character of the subject as the one aim to pursue. Manet, now favorite of museums and private collections, put the matter clearly when he was the rebel of the hour. "It is so convenient," he said, "to accept ready-made formulas and bow down before so-called ideal beauty. Ideal beauty, definite beauty, when all things are ever changing! Let us have peace from this rigamarole! When I say beauty changes it is not quite true. I should say it adapts itself to conditions." The modernist—possibly I would do better to say the kind of modernist in whom I am interested—could echo the sentiment heartily enough. Especially if he happens to be enlisted in the new types of interior furnishing.

The furnishings designed by the modernist

today (by which I do not mean yesterday afternoon and the French exposition in this kind) are fundamentally adapted to the conditions of modern life. Compact and clear-cut, made for double and triple uses, and for small rooms or large, blessedly devoid of applied ornament and for the most part of any ornament at all, dependent upon structure and material for effect, the chairs, tables, bureaus, beds, sofas, desks, all furniture, except the bookcases, seem to have been designed for purely modern necessities. Not all of it is comfortable, not all of it is fine in proportion or free from needless eccentricity of form, but from a fairly prolonged observation of its development in America I am convinced that it is steadily growing in excellence, and that on the whole better, although much less, work is done here than in France. Better at all events for us, which surely is as it should be. The taste for it is seeping down into the wholesome regions where exorbitant sums cannot be paid for woods that ooze oil, and for ivory out of place. To meet this taste American manufacturers are putting out commercial pieces that in plainness and in thoroughness of interior finish are fair rivals to the personally designed and extremely high-priced product. Small private factories also now exist where designs are modified to suit conditions and desires.

Without knowing much about actual circumstances, it also seems clear to me that cooperation is going steadily on between architects, furniture designers and designers of fabrics. In fact, to be conservatively modernist in the things one uses is already easier than to be conservatively modernist in the field of the misnamed fine arts.

None of the comments in this brief consideration of one of the most fascinating movements of the present day is intended either to register certainty on the part of the writer or to carry conviction to the reader. That is the beauty of our disposition to be modern. It is still fluent. It is still becoming, not fixed, and each of us has his chance to do what can be done to make it conform to personal bias. Just one thing, however, seems really to be fixed and certain: the younger generation will not turn in its tracks and walk the well-known ways again. For good or ill the younger generation will go modern. The prediction carries with it no great danger of mistake, but whatever the penalty, it is willingly and cheerfully risked. Whatever comes of it, there is something of relief in the thought that the younger generation at least will not be like ourselves.

HUGO BALLIN'S MURAL PAINTINGS IN TEMPLE B'NAI B'RITH, LOS ANGELES

HUGO BALLIN was born in New York in 1879. He studied in the Art Students' League of New York and later in Rome and in Florence. He is an Associate Member of the National Academy of Design, a member of the Mural Painters, the New York Architectural League and the National Institute of Arts and Letters, and he has received many distinguished awards. He has always been interested in decoration and the theatre.

About the time the Evans collection of American Paintings was given to the National Gallery of Art in Washington (1907) Mr. Ballin was painting large decorative canvases such as "The Sibylla Europa—Prophesied the Massacre of the Innocents," a canvas 90″ x 64″, which was purchased from the artist's studio by Mr. Evans, to whose attention it had been called by Richard Watson Gilder, then editor of *The Century*, and included in this notable collection. In 1906-07 Mr. Ballin received for works exhibited in the National Academy of Design's annual exhibitions the Clarke Prize, the Second Hallgarten Prize and the Isidor Medal, and was regarded in New York as one of the more gifted of contemporary painters. His works at that time, chiefly easel pictures, were produced with a full brush, were rich in color and essentially toneful.

About fourteen years ago, Mr. Ballin says, he gave up painting. "The War knocked at my door, and that meant put-



HUGO BALLIN AT WORK IN HIS CALIFORNIA STUDIO ON ONE OF THE CANVASES ("MESSIANIC AGE"), LUNETTE, FOR TEMPLE B'NAI B'RITH

ting aside the thing that I was doing." It is always difficult to pick up the thread of life when it has been so broken, and carry on from the place when the break occurred. Mr. Ballin, when that time came, made a new start. "I had always been interested in the theatre," he says. "When I was fourteen I worked in a theatre in New York. I was often called upon to mount productions, and through Arthur Hopkins I was inveigled to turn my attention to moving pictures, which I did for twelve years." It was this new interest that took Mr. Ballin to California, a move which from the perspective of the present seems to have been a logical working of fate. There is a definite analogy between Mr. Ballin's paintings and the lush landscape of California. There was in his past the experience of theatrical association. There was his interest in the drama and his understanding of decoration. No wonder he seems to have made an exceptional success in this field. In all he was associated with the production of ninety-one pictures. He was fortunate in having as collaborator in this work his wife, and together they had some great successes, such as "Jane Eyre," "Pagan Love," "Vanity Fair," and "Journey's End." During the production of these and other moving pictures Mr. Ballin made many innovations—changes in methods of lighting, arrangement of sets, etc.

During those twelve years Mr. Ballin never painted. The only studios he worked in were those devoted to the production of moving pictures. But he did quite a little writing. Lately he has again taken up his painting. "Perhaps it is a confession of age," he says, "but I rather enjoy the manual loiterings of painting. I believe when a painter applies his brush without purpose, without hope, labor becomes a habit, a sluggish, soulless habit, born of the futility, the



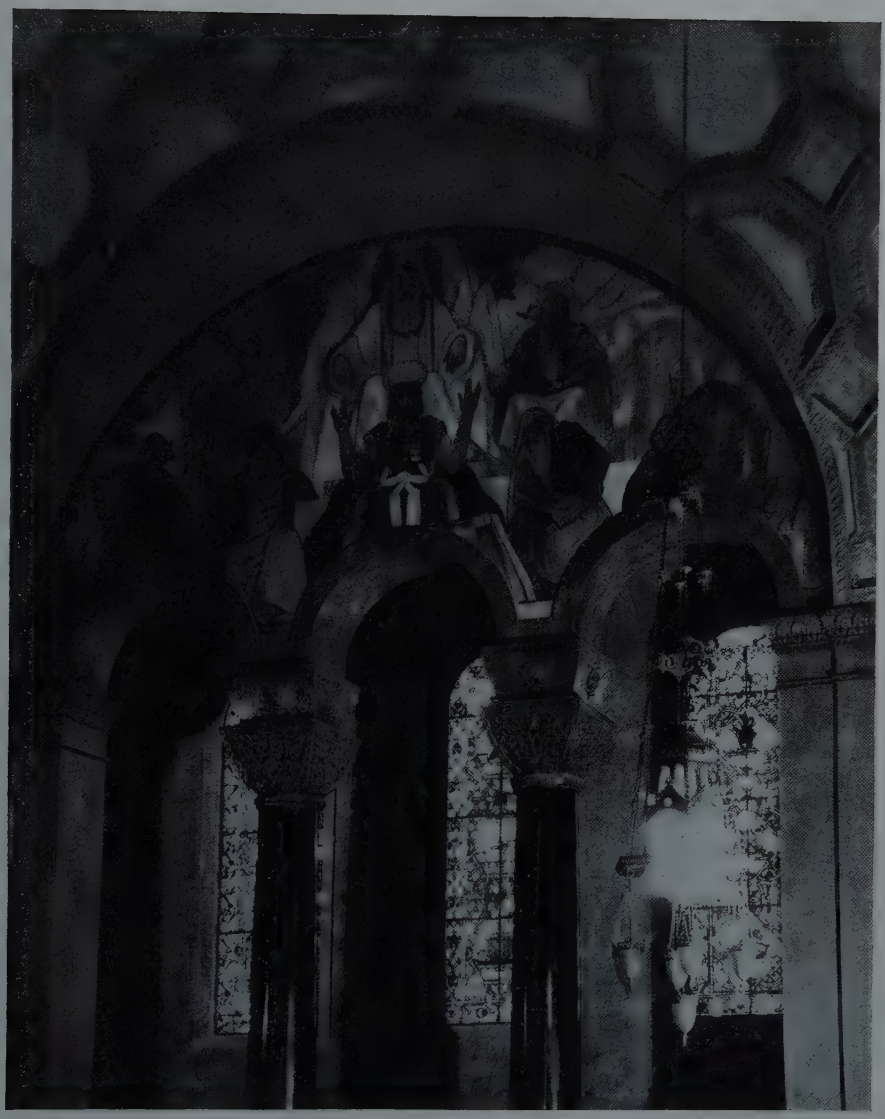
THE MESSIANIC AGE — HUGO BALLIN

LUNETTE, TEMPLE B'NAI B'RITH, LOS ANGELES

unremunerativeness of his endeavor. I am through with the moving pictures. I have returned with enthusiasm to the captivating dissipation of painting."

During the past two years Mr. Ballin has done an enormous amount of work in this particular field, as though the urge, so long repressed, had rushed forth with redoubled force. He has painted eighteen murals—large canvases—for the B'nai B'rith Temple in Los Angeles which constitute a history of the Jews. He did a series of decorations for the home of Mr. Milton E. Getz of Los Angeles, and he has also painted a great mural 33 x 11 feet in dimensions, for the First National Bank of La Jolla, California. He is now living in Santa Monica.

The mural paintings in Temple B'nai B'rith, a number of which are illustrated herewith, were a memorial gift by members



PROPHETS, PRIESTS AND RABBIS — HUGO BALLIN

LUNETTE, TEMPLE B'NAI B'RITH, LOS ANGELES

of that congregation. The series consists of three great lunettes located on the north, east and west sides of the building and a panel that circumscribes the entire interior which is in the shape of an octagon. Rabbi Edgar F. Magnin, of the Temple B'nai B'rith, has written thus concerning these decorations:

"Since the beginning of time temples and churches have always been noted for their mural decorations. In fact, there can be no great architecture without them. Large auditoriums require either murals or mosaics. The reasons for elaborating the walls of temples and churches with paintings may be briefly stated as follows:

"In the first place they are pleasing to the eye and stimulating to the imagination. In ancient days most of the people could not read and knowledge had to be conveyed to

them through the medium of pictures. In the third place some of the pictures came to stand for religious symbols and aroused religious feelings. The Roman Catholic Church was wise enough to realize their value.

"The Synagogs did not encourage paintings, with the exception of a few symbols like the Lion of Judah, the Mogen David or the Star of David and the Signs of the Zodiac. This was due to a rigid interpretation of the second Commandment which forbade the 'making of graven images or the likeness of anything which is in the heaven above and the earth beneath.' As a matter of fact, Jewish tradition was more opposed to sculpture than paintings and more against the portrayal of the human form than of any other form. This was in order to avoid a reproduction of God in an anthropomorphic manner.

"The day is over when liberal-minded people are likely to worship images and paintings, and so we of Temple B'nai B'rith decided to place them upon the walls in such a manner as not to conflict in any way with the Jewish spirit, but rather to revive it. The Jewish Synagog, particularly the Reform type, is generally too cold in its architectural treatment. We need more warmth and mysticism. In addition to this the portrayal of our history in figurative form stimulates the imagination and a curiosity for deeper knowledge about our own traditions. In the days when the Jews studied the Bible and their own history day and night and knew little else it was unnecessary to portray Jewish themes in terms of pictures. Ceremonialism in the home and in the Synagog compensated for this lack of visualization. People lived a strictly and peculiarly Jewish life. But that day is over and, in an age in which people desire visualizations as evidenced by the motion pictures, the rotogravure sections of newspapers and the increase of art magazines, the Synagog may also bring a greater message to its people by falling in line with this trend. As a matter of fact, anything that is beautiful and correctly portrayed produces a spiritual effect upon the person who is privileged to behold it. And so, in doing away with an old tradition Temple B'nai B'rith in Los Angeles has revived the entire spirit of tradition and in this respect, we feel, is making history.

"The Creation Lunette which is over the Altar, far above the choir screen on the north side of the building, is 34 x 17 feet. It represents the days of Creation according to the Midrashic point of view. It is a confusion of lines and masses and its rhythm is unconventionalized, thus giving it the effect of motion and life. It is epic in its tones and feeling. Its masses are broken by one ray coming from the golden apex which issues from the keypoint of the arch. The ball of gold in the center sending forth its rays does not represent the sun which is on the left of it, but the Spirit of God or Perfect Intelligence and Soul, sending its shafts in all directions and permeating all of creation with life and soul. The main rays descending upon Adam and Eve typify the fact that God has awarded a larger measure of intellect and soul to man and woman.

"On the left side near the introdos of the arch the sun is breaking into light; below the moon is suspended in the infinite, Nebulae are forming. In the lower corner is the earth which is dark blue; its surface is licked by tongues of fire; there is smoke and the rushing of water. Closer to the center fishes are jumbled together. Further to the right are birds; mad flapping of wings. Coming from the waters, close to them are bushes and trees and above in the foreground are animals.

"In the lower right corner Adam is recumbent. He is monumental. His type is of no land in particular, for the Midrash says that Adam was created out of the dust from the four corners of the earth. He is symbolic of humanity. Eve stands in a nimbus of light and a halo of warmth surrounds her. Her contours are somewhat vague and unaccented; consciousness has not yet completely settled upon her; she is a body just beginning to find itself. Behind her the serpent lifts its head. Thus we catch in this lunette the entire spirit of Creation according to the Jewish conception, namely, the Spirit of God causing order to come out of chaos and establishing a law in the universe. Man and woman are at the summit of creation. All things are to be placed under their feet, for endowed with a large measure of intelligence and a soul they are to conquer the earth; yet being human they are weak and not able to completely conquer themselves.



ONE OF A SERIES OF EIGHTEEN SYMBOLICAL MURAL PAINTINGS BY HUGO BALLIN
TEMPLE B'NAI B'RITH, LOS ANGELES



ONE OF A SERIES OF EIGHTEEN SYMBOLICAL MURAL PAINTINGS BY HUGO BALLIN
TEMPLE B'NAI B'RITH, LOS ANGELES



THE INQUISITION — HUGO BALLIN

TEMPLE B'NAI B'RITH, LOS ANGELES

"The Eastern lunette is 36 x 18 feet and represents the Prophets, Priests and Rabbis of Old; in other words, human intellect and soul with which man has been endowed in a larger measure than any other order of creation reaches its climax in the great teachers of the world, and particularly those of the Jewish people that have given the world a larger contribution in the field of religion and ethics than any other people. In the center above we see Moses, who is silent and serene. He is a monumental figure. Time cannot efface his influence. From his head issue rays of light in accordance with the old Biblical tradition; his hands hang and are somewhat limp, for he has completed his mission on this earth and is no longer a body of flesh and blood. Still he is permanent, for the Decalogue is in back of his head and the Decalogue is not limited to time or space. Below in the left-hand corner is Ezra, the colonizer, who in the fifth century before this era led the exiles from Babylon back to Palestine. Under his influence and that of his associates Nehemiah and others the second commonwealth was restored, and he helped to further build up the structure of Judaism on the foundation which Moses had laid. His hand rests on the camel pack typifying his migration from Babylon to Palestine. He is looking anxiously in the direction of Moses as one looks at a master. His body is browned and tanned by the Oriental sun. Beside him is the figure of Hillel, the gentle rabbi who gave voice to the Golden Rule and who lived 25 B. C. E. He has seen much in his time, felt deeply and is the figure of resignation. Above him is Hosea with the radiance of the Shechina shining upon his face. Hosea was the Prophet of Love and Mercy; a man who had tragic experiences, but who did not become bitter. In his own sympathy toward humanity he discovered God's love for all mankind and particularly for his own people who had sinned and who must suffer for their sins but who will ultimately be saved through repentence. In the center under Moses sits Aaron, his brother, the High Priest. His hands are spread and the fingers are in the position with which the Priest always pronounces the traditional Priestly Benediction. He is dressed in priestly robes which in every detail correspond to the description in the Bible. According to the rabbinical tradition Aaron loved peace and pursued it. On the right of Aaron is Judah Hanasi or the Prince who enjoyed the good will of the Antonine emperors. His robes show Roman influence; in his right hand is a scroll typi-



PHILOSOPHY, ASTRONOMY, MEDICINE — HUGO BALLIN

TEMPLE B'NAI B'RITH, LOS ANGELES

fying the Mishna or Oral Law based upon the Biblical law which he compiled and which furnishes the foundation for the Babylonian and Jerusalem Talmuds. He lived in the third century. Above him is the Prophet Ezekiel, who is holding in his hands a model of the future temple, for it was Ezekiel who picturized the ideal temple of the future. The circle to the right of his head is illustrative of Chapter 1 of the Book of Ezekiel in which various mythical creatures are mentioned surrounding the throne of God. The entire chapter is quite mystical. In the right-hand lower corner is Isaiah contemplating the battle towers and knowing that peace will not come until these towers are razed. Isaiah lived in the eighth century before this era and gave the world its first great lesson in universal peace. The entire composition is direct. There is no confusion. The eight men sit as judges and examples of spiritual genius; they have mounted the throne of achievement and they, together with others of their kind who are not contained in the portrait, have given the world Judaism and thus laid the foundation for the entire religion of the western world.

"The themes of the three lunettes reach their climax in that of the western one, which depicts the Messianic Age or the reign of peace and goodwill upon earth. The soul of man, which is symbolized in the Creation lunette and which reaches its highest level in the genius of the Prophets, Priests and Rabbis depicted in the eastern one, is here exhibited in the greatest contribution which the Jew has given to the world, viz.: the vision of the day 'when the earth will be filled with the knowledge of God as the waters cover the sea.' According to the ancient Hebrew tradition as recorded in Genesis, man and woman who were created innocent became the victims of temptation and thus brought about the downfall of the human race. But the teachers of Israel, who progressed spiritually and mentally far beyond that point of view, believed that the Golden Age was ahead and not behind them. They saw mankind not innocent, but conscious of its human frailties and struggling to ultimately overcome them through faith and good works.

"This lunette is 36 x 18 feet. In the left-hand corner we behold the picture of a peaceful and contented family life. The husband, wife and little child are sitting peacefully under their own vine and fig tree. 'But they shall sit every man under his vine and under his fig tree and none shall make

them afraid.' (Micah IV). The husband is holding a tablet and is reading it, thus typifying the exaltation of culture over ignorance. The entire scene symbolizes the contentment and peace of the family.

"The figure with his hands before his eyes and the other lifting up her hands toward heaven illustrate the sixth and seventh verses of the forty-second chapter of the Book of Isaiah: 'I, the Lord, have called thee in righteousness, and have taken hold of thy hand, and kept thee, and set thee for a covenant of the people, for a light of the nations, to open the blind eyes, to bring out the prisoners from the dungeon, and them that sit in darkness out of the prison house.' It is possible that the verse just quoted refers not so much to physical blindness or actual imprisonment as it does to the redemption of man from his own ignorance, prejudice and bestiality. The day will come when the human race will be mentally and spiritually free and will behold the light of truth as it has never been seen before.

"Above these figures, a little to the left, is the ideal city of the future, erected upon a hill and surrounded by clouds.

"The figure of the little child and the woman pouring water out of the jug typify physical prosperity, water being so precious in arid countries like Palestine.

"In the right-hand corner is the figure of a man beating a sword into a plowshare. To the right are broken spears. Two oxen are seen, the suggestion being that they are drawing a plow. No longer will man fashion weapons to kill his fellow men, but he will make tools to bring bread out of the earth and share his prosperity with his brothers. 'And he shall judge between many peoples; and they shall beat their swords into plowshares, and their spears into pruning hooks; nation shall not lift up sword against nation, neither shall they war any more.' *Isaiah II:4 and Micah IV:3.*

"In the center of the lunette we see the Temple at Jerusalem. The casement, or pylon is according to the period. On the right is the Synagog, which is suggested by the dome and which has supplanted the ancient Temple. In the tympanum above are the figures of the calf and the young lion, faintly done in silver, in accordance with the sixth verse of the eleventh chapter of Isaiah in which we read that the calf and the young lion will dwell together. The Synagog preserved the vision of this Messianic Day as it was first given by the Prophets of Israel, and thus has paved and is continuing to pave the way for the future Temple of humanity which will not be built of wood or stone, but which will be the spiritual state of perfect peace and righteousness erected out of the noblest dreams and highest ideals of humanity.

"The West lunette depicts the conception of peace from the Jewish point of view in all its meaning. The word peace in Hebrew is Shalom and means fullness, contentment, health, prosperity and lack of hostility. Peace in the home and mental and spiritual progress can alone pave the way for universal peace between nations; and on the other hand there can be no real enlightenment or contentment of spirit in the heart of man so long as nations war with each other."

Among the recent portraits presented to the University of Chicago for permanent placement in its buildings are those of Bernard B. Eckhart by Louis Betts; Eliakim Hastings Moore, head of the Department of Mathematics, by Ralph Clarkson; Professor Herbert L. Willett, retired Dean of the School of Divinity, by Charles W. Hawthorne; Edgar Johnson Goodspeed, Chairman of the Department of New Testament and Early Christian Literature, by Paul Trebilcock; and Julius Rosenwald, Trustee, by John C. Johansen. It is to be noted with interest and satisfaction that all five of these portraits are by American portrait painters.

The Downtown Gallery, 113 West 13th Street, New York, held an exhibition in May of small paintings, sculpture and drawings by leading contemporary American artists, no one of which was priced at more than a hundred dollars. The purpose of this exhibition was to demonstrate the fact that works of art by living American artists are not beyond the means of those of moderate income. Included among the painters and sculptors represented were Peggy Bacon, Glenn Coleman, Hunt Diederich, Anne Goldthwaite, "Pop" Hart, Bernard Karfiol, Walt Kuhn, Lahey and Zorach.



EYJAFJALLAJOKULL — KRISTYAN H. MAGNUSSON

ICELAND—THE LAND OF ICE AND FIRE

BY KRISTJAN H. MAGNUSSON

I KNEW this strange, distant island from my youth, with its snowjökull, geysers and volcanoes, but nine years had gone by since I sailed from there to America. Remembering its gleaming wild beauty, I wanted to paint there, and with that in mind I started from New York in May, 1929, and reached Reykjavik, the capital of Iceland, early in June.

Reykjavik is a modest town of 25,000 inhabitants and is the center of intellectual and industrial activity in the island.

The Althing (Parliament), a supreme court of legislature and laws in the land, is held there; it is the oldest one in the world, founded on the Mount of Laws at Thingvellir, 930 A.D

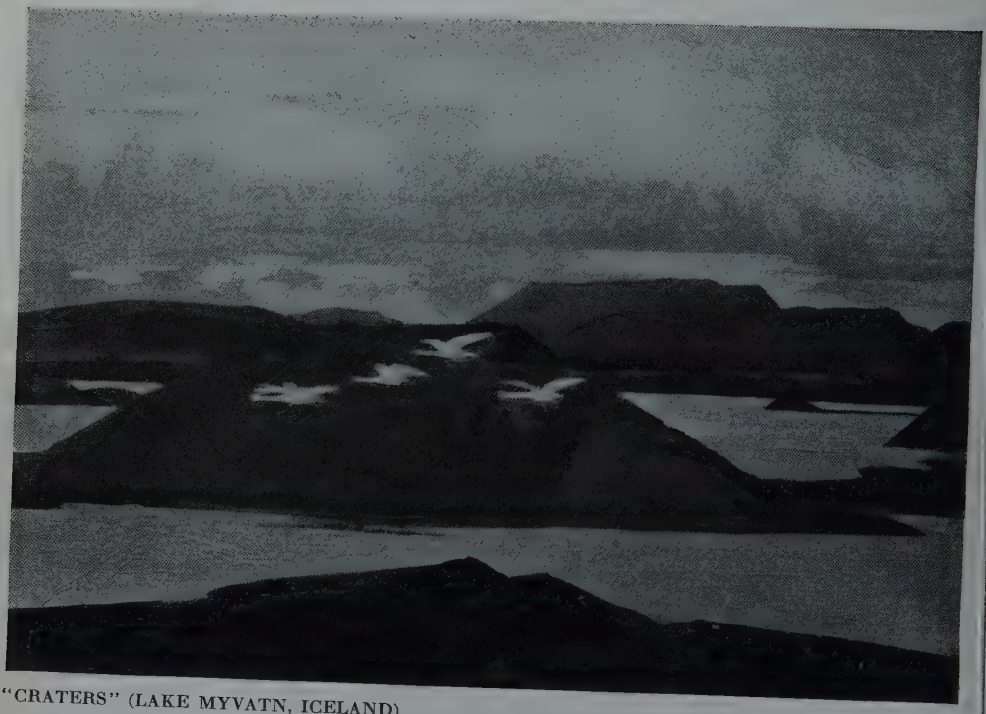
After a brief stay in the capital I continued my voyage to Isafjord, a small village on the northwest coast, close to the margin of the Arctic sea. I knew it was near the time when the midnight sun would make that land a happy hunting ground for a painter.

Excellent weather made it possible for me to paint during many of the evenings and nights in June and July. The midsummer nights in this northern hamlet are just as mild and peaceful as the black tempests that rage in winter are fierce and destructive. The rugged coast, with its viks and fjords, a glacier towering above the highest mountain glowing in sunlight at midnight, is truly a midsummer night's dream of beauty.

There is in the northeast of Iceland a vast space of volcanic formation. Chasms and lava rocks surround Lake Myvatn and its beaches of cinder are black as the raven. The islands in this lake are old craters, now partly covered by moss.

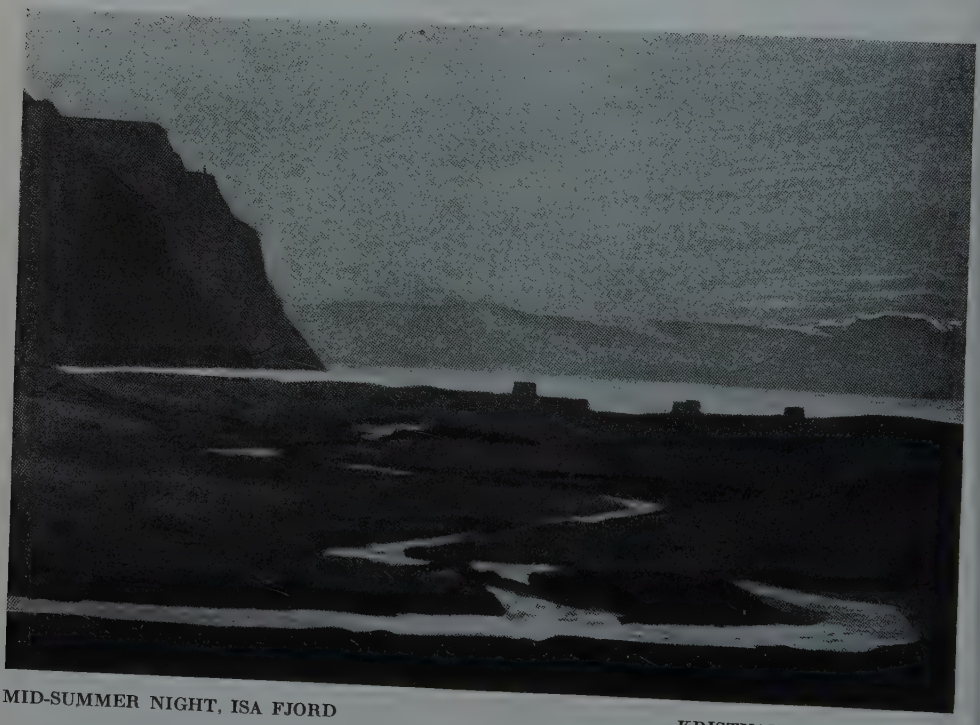
On clear winter nights the people at Lake Myvatn often watch the sky become red and flames from an active volcano in the

From June 26 to 28 inclusive, there was celebrated in Iceland the One Thousandth Anniversary of the Icelandic Parliament, at which time a comprehensive national exhibition of art was set forth. Over thirty countries participated by sending delegates to this celebration, among them the United States, which was represented by a delegation of five persons, and on this occasion presented Iceland with a statue of Lief Ericsson, as a gift from the American people. Various organizations in the United States were also represented by delegates, Mr. Emile J. Walters, well-known American artist who was visiting Iceland at the time, serving as the official representative of the American Federation of Arts.



"CRATERS" (LAKE MYVATN, ICELAND)

KRISTYAN H. MAGNUSSON



MID-SUMMER NIGHT, ISA FJORD

KRISTYAN H. MAGNUSSON



A NORTHERN MOUNTAIN KRISTYAN H. MAGNUSSON

desert light up the frozen desolate regions of center Iceland. A volcano buried deep under the solid compact jákull is hard to imagine but is a well-known fact in Iceland. In 1921 one of these volcanoes lifted off the glacier cap that King Frost had made with great skill, and its flames could be seen from all the corners of Iceland. Several months later, however, a similar headdress, and very becoming, took the place of the old one.

On my way back to Reykjavik we sailed through some drifting ice in the Arctic sea. It was exactly at this time that the whole country was shaken by an earthquake.

From Reykjavik I made several trips inland. Thingvellir, the site of Althing for several centuries, is a short distance from the capital; Almannagjá (*The Chasm of All Men*) is there, and Lögberg (*Mount of Laws*), where a Republic was founded one thousand years ago.

To the east at some distance is the world renowned Geysir with its brimful basin and deep blue boiling water which make it appear ready for action, although it has not been active for several years. Climbing upon a high mountain near the Geysir, I had an excellent view of the rugged interior of Iceland, its stretches of lava rock and the huge glaciers ending in lakes, scattered with drifting icebergs. These frostbitten, windswept regions, with no blade of grass, no living but a dead silence on earth and in air, reveal a strange wild beauty.

Traveling by pony, from Geysir toward the desert I reached Gullfoss, the largest and most beautiful of all the waterfalls in Iceland. These are in "White River," so named on account of the milky appearance of the glacial water and, droning away up there in the wilderness, must be accounted one of the country's greatest treasures.

My next trip was to a country of richer soil, the farming country near the south coast. Eyjafjallajökull, a magnificent-looking glacier, is there, and a short distance to the north is the most fertile hillside in Iceland. On this hill nearly a thousand years ago, a brave viking fought the greatest battle known in Nordic history, defending his life single-handed against forty besiegers.

An old peasant showed me the mount where Gunnar lies buried, and the site where his farm used to be.



ALMANNAGJA (CHASM OF ALL MEN), THINGVELLIR, ICELAND
KRISTYAN H. MAGNUSSON

Thousands of birds, gathering in the grassy slopes of the hill, heralded the coming of cold and darkness. They were getting ready for a long ocean flight to lands farther south, and yet August counted several more days.

Shortly after my return to Reykjavik I exhibited my summer's work. It was a more successful performance than I had expected; several hundred people came to the show and some bought paintings. That over, I looked forward with eagerness to experiencing and painting a real Icelandic winter.

Remembering the blizzards that used to bury houses, I could hardly think of them as a thing of the past, although Iceland had been experiencing mild climate lately. They came, too. Week after week black tempests have raged in the northland this winter burying deep, men and beasts in their dwelling places.

The winter in the north, with its long hours of darkness, would be hard to endure if it were not for the bright starlit nights with a wondrous display of northern lights. Those lights generally run from east to west. When the display is directly overhead the colors become more intense; pink and purple shimmers run along the edges of the dominating pale green.

During the solastic period in Iceland the frozen north exhibits its most characteristic beauty; morning and evening meet, and there is really no day or daylight. Fields of snow and mountain peaks, rising out of the clouds, glimmer in the red glow of sunset at noon.

* * *

It is cold and peaceful down in the deep valley, where I am painting. Shapes of light and vivid shadows are changing the scenery of a northern splendor.

May a single life of beauty be stored away in the subconscious.

A medal commemorating the late John Cotton Dana and the service he rendered in upbuilding the Newark Museum has been issued by the Museum and is now obtainable in bronze at a cost of five dollars. It is the work of John Flanagan and is similar to the tablet in memory of Mr. Dana which has been placed in the Museum to the right of the entrance.

ART IN MANUFACTURE*

BY SIDNEY BLUMENTHAL

President, Sidney Blumenthal & Co., The Shelton Looms

ART is the manifestation of impulse. This impulse is a desire by the artist to express the character, philosophy and purpose of his art, and of its real projecting cause, the civilization and era in which he lives. To organize such expressions as these for the purpose of satisfying the subconscious wish of the masses is a performance that offers art its opportunity in industry.

Manufacture—making by hand—is no longer a purely manual creation, excepting for what is known as craftsmanship, in which occasionally the artist and the artisan are the same person. It is the designer's fancy put into material form by the skill of the artisan.

Frequently there is collaboration, such as in the making of a book by the joint effort of the paper maker, the printer, and the binder. At other times the master designer or architect establishes the broad scheme into which many artists and artisans fit their subsidiary, but none the less individual and artistic contributions, so integrated by the master designer as to form a well-balanced and harmonious whole. There is no end to the elaboration that can be made by any one man or group of men, endowed with a high degree of skill, and animated by an art sense.

So pronounced is the desire to exercise this skill and love of expression that, from the very earliest historic records up to the present time, we find it in every possible direction—from the yoke of the ox to the Damascene Sword and the firearm; from the altar and pulpit to the cannon in the field; in every available material, from the soft bark of the tree to the quarried stone. This love for the thing which is adorned springs from not only that manual skill and spiritual vision that go into its creation, but is necessarily related to the amount of time required for its execution. More and more the progress of civilization and the speed of life have introduced new claimants on the free time of the individual. The better organization of productive machinery and the consequent specialization of effort have made widely and easily available many of the objects necessary for the life of safety, comfort and peaceful enjoyment, without requiring the loving care and effort once needed for their procurement.

It might be inferred that the love for the beautiful and the spiritual in art has been submerged by commercialized production. Yet there are many convincing proofs that these apparently vanished aspirations are merely awaiting the challenge of the right appeal to spring to life, an appeal blending the spiritual, the artistic and the appropriate.

It is a far cry from the old traditions to the present-day manufacture.

Of course, many of the admirable traditions of the past seem glorified in their distance, and occasionally we yearn for them. If they have disappeared, so have also innumerable hazards of life and soul-crushing experiences. In their place has been erected by man a respect for himself and a vision of his opportunities on a universal scale hitherto unknown.

A new structure in the plan of production has appeared. The wholesale production of commodities which form the basis of modern life has many of the qualities of which handmade productions were devoid. Taking into account the number of units produced—in precision, compactness, power and endurance, as tested by scientific research, interchangeability, fitness for and dependability of service, and many other qualities—they have outstripped every previous achievement in human industry since its earliest days. The production of quantities of such objects has now become so much a matter of routine as to reduce the skill of the operator to a prescribed formula of watchfulness of the machine, and such care for its operations as will avoid interruption from unexpected breakdowns.

Human ingenuity has conquered. The crudeness of production which formerly

*An address presented at special session on "Art and Commerce," 21st Annual Convention, The American Federation of Arts, held in the auditorium of the Chamber of Commerce of the United States, May 16, 1930.

limited man to a scant living, wrested by unceasing toil, without leisure, comfort, or much reward, has been overcome by this much-decried system of mechanical production.

And still the march of progress goes on, in the direction of more leisure and more gratification of any desires that we may have.

What are these new desires? What will be the value of this leisure, and what are the trends of modern activity in taking account thereof? Specialization is the order of the day. The complexity of modern life makes it necessary. Subdivisions of effort in every factory are a part of the plan of production. Thus the topmost officers of an organization follow a plan which is laid down as the "policy" of the organization, but in following the direction which this policy must take on the stream of competitive navigation they must take on pilots at almost every turn, familiar with the eddies and currents along the way—the vexatious obstacles and lurking dangers which obstruct their progress. These pilots are the specialist engineers, physicists, chemists, psychologists, philosophers, economists, financiers, jurists, statesmen, physicians and others expert in dealing with the secrets of nature found in the earth, upon the earth and over the earth, and applying their efficacy to human advancement.

It must be admitted by any defender of the mass production system that the artist until recently has taken practically no part in the guidance of this myriad-headed monster. Gradually, however, there has dawned upon industry the realization that the demand for the actual necessities of a comfort-loving age now having been satisfied, a craving for something more is appearing. This is directly traceable to the pervading influence nourishing our society from its educational centers, helped by the great increase of intercommunication, promoted by the broadcasting of speech, and by the countless new highways which cause a greater intermingling of social units than was ever known in history.

The lectures and study courses in schools and colleges on the subject of the appreciation of art, the wider dissemination of the literature of art, the establishment of new centers of art education by the intelligent efforts of our great museums and their traveling circuits, are steadily injecting into the mentality of our public an appreciation of the beautiful. Thus has been created a sense for the need of a spiritual and artistic quality in every object of daily life.

As contact with the earth gave new strength to Antaeus of old, so contact with the sources of beauty gives to man today new cravings and perceptions that can only be satisfied by an environment responding thereto. Industry, realizing this demand of modern life, has a double task to perform. The one is to bring to higher art levels the production of commodities, and the other to lift up still further the education of public taste. Each one of these tasks has an influence on the other. The creation of an appreciative public stimulating industry, the creation of new commodities satisfying an artistic taste, evoke a new challenge to still finer achievements.

The artist, in short, must become the inspiration not only of individuals but of groups of individuals. He must think not only of how to express himself but of how to help and cause others to express themselves under his influence. In this respect a new form of professional service, a new career, is open to artists and groups of artists. Think of how far-reaching such an artist's influence will be. Think of what its influence will be on the emotional life of a people. This new zest given to industry, interpreting modern life in its freedom and best impulses, will be the contribution of the consulting artist, similar to that of the consulting engineer in his field, the consulting organizer, the consulting sales promotion expert, and every other form of consultant expert service. It should intensely stimulate inventions of new forms of usefulness, changed in their structure by the artists. I have in mind appurtenances of the home, and of the motor car, of accessories, and all kinds of parts which have been reduced to sane proportions by the elimination of unnecessary clumsiness.

Speaking from experience, in connection with the Shelton Looms, with which I am identified, and without meaning to inject a personal note, I would give the following examples of cooperation with artists:

When the Metropolitan Museum of Art organized an exhibit of interiors, in collaboration with a number of architects and decorators, many manufacturers were quite willing

to help in the success of the venture, and we produced a glass window curtain, according to a design of Mr. Winold Reiss, noted artist, in a fabric never produced before that time.

When the ingenuity of Mrs. Ruth Reeves, noted designer, created a block print pattern on a suitable material, it was made into a rug which has received the admiration of rug connoisseurs.

When it became the duty of the company to move its display rooms and galleries to new quarters, it engaged the services of a prominent architect, Mr. Ely Jacques Kahn, who provided an "interieur" which, it has generally been conceded, is unsurpassed in simplicity and beauty of design, as well as appropriateness for the purpose it is intended to serve.

Part of the exhibit in these new quarters is a room furnished in contemporary art style, the entire room being designed by a noted artist, Mr. Raymond Loewy, the fabrics being specially woven for this exhibit.

These instances are mentioned for the purpose of illustrating how artists, not on the payroll of the company, are sought frequently and whenever the occasion arises, to act in a consulting and, of course, creative capacity in behalf of the art interests of our organization.

One of the most excellent examples of the artistic development of an apparatus now in the widest general use is the new telephone receiver. Contrast this with the old box on the wall, and then subsequently with the separate receivers and transmitters, and you will see how the artist has simplified, beautified, and made much more practical the whole apparatus by combining receiver and transmitter, and the handle to grasp them both, into one small piece.

One of the wonders of our present age is the skyscraper. Until the discovery and utilization of the "I-beam" this kind of structure was impossible, and now an entirely new art has developed as a result of the new spaces that have grouped themselves around this invention.

Of course, the electric light, superseding the torch light, the oil lamp, and the gas burner, has revolutionized interior decoration in countless ways. The electric bulb. with its variable degrees of intensity, with its differing color tones, with its hidden presence in recesses, and all kinds of nooks and with its varying shapes, has added several new tints to the palette of the artist from which he can conjure up new color schemes, high lights, and contrasts. It is possible to play a chromatic scale in illumination as well as it can be played on musical instruments.

The starlit firmament in all its majesty now has its counterpart in the ceiling into which the artist has scattered electric light bulbs of varying descriptions.

If it is true that we influence the emotions by color schemes, then the principles of the clavilux and the experiments made by the modern electric lighting experts, such as Nela Park and the Harrison Laboratory of the Edison Company, can be developed in countless ways, as already referred to. The sting of disproportion or distortion, as against the often soporific qualities of harmoniously blended coloring, can be used in the proportion in which we use spices to make our food palatable and give it zest, always having in mind that a diet devoid of spices is tasteless, and a diet entirely made of spices is barbaric.

A noted French architect last year indicated to me that after a very close and continuous study he found distinct moods resulting from color schemes in dwellings. Thus a golden glow of yellow was the most livable of colors with all-around satisfaction. Blue was apt to leave a saddening effect, though not necessarily depressing. Green was the most agreeable but left a slight fatigue, though not unpleasant. Of course, red was the stimulating and animating color, occasionally to the degree of irritation, but helpful to those who wanted excitement.

At one of the prominent research institutes in this country, tests were made on animals by a young physician now in France, with some very surprising results, the animals being treated alike in every respect with regard to care and food and other elements of life, excepting that they were living for a long time in spaces variously colored. It was found that the color and the surroundings in which such animals lived had a very decided influence on their vitality, their nervousness and the length of their lives.

Unconsciously we find those things beautiful today which do not jar or that do not have excessive frills and ornamentation.

The beautiful smooth stone floor in a building reminds us of the fact that it is easily cleaned. A chair must be so designed that, when sitting in it, its comfort is so genuine that you forget entirely about the need of comfort. Mouldings are everywhere eliminated in automobiles, railway cars, and many rooms, and thereby the dust-catching features are abandoned. Elaborate cornices on buildings are apt to cause the deposit of all kinds of dirt and accentuate the damages caused by the elements, giving opportunities for rust and deterioration. Therefore, they are largely discountenanced.

As a by-product there comes the opportunity for the artist designer to take the plain, undecorated surfaces and, by giving them a more beautiful finish and creating lines which are more amiable and pleasing to the eye, to create new types which are attractive without excess ornamentation.

Pure line and color and finish become the simple implements and yet the most effective factors in the hands of the artist. Note the simplicity of the airplane. The airplane is a vehicle which by virtue of its requirements cannot possibly have any unnecessary weight or useless interference with the lines, thus avoiding all friction and entirely directed to the purpose of the machine. Can you picture anything more graceful in design than the outline of the "blimp" or Zeppelin in the sky?

We are opening thus the vista of a consulting service dealing, first, with the professional perception of principles of art, as applied to industry; second, with such conceptions as utilize the emotional appeal with which to create a larger demand; third, with the invention of new products arising out of the intelligent study of artistic and emotional considerations there will result a purely inventional art effort; and, lastly, with a full knowledge, by the expert, of what *can* be done, based on knowledge of what already has been done, new results can be easily estimated. This may then be done with as much certainty as the power engineer calculates the production of heat units from given factors.

Among the consultative services to be rendered by professional advisers would be a careful study of how to reconcile distribution problems, manufacturing problems and the application of art influences. If the retailer interprets consumer demand, he must nevertheless be receptive to the expressions of responsible artists.

On the other hand, the manufacturer's limitations require that the tasks he undertakes shall not exceed those limitations, and that he be guided by his art advisers, in the character of his offerings, so as to interpret current requirements and the retailer's ability to convince and satisfy the consumer.

The consulting artist (and his associates) will become the dependable interpreter of new moods which he has himself helped to create, and the pathfinder of a nobler expression of an advanced human race. The practical side of all this is the possible development of a new phase of industrial life giving pleasure as well as employment to more people, and, like all forms of creative art, giving a new thrill to those who are privileged to share in its birth.

A contribution to a new life and activity without end will thus result. Our American people will be virile and lead the way in art phases of production as it has done in commerce, science and humanity.

The American Institute of Graphic Arts announces four exhibitions for the coming year as follows: "Fifty Books of the Year," examples of good American bookmaking; "Fifty Prints of the Year," selections by a one-man jury from the work of nearly 300 American print makers; "Fifty British Books," chosen by the First Edition Club of London from the well-made books of Great Britain; and "Printing for Commerce," an annual jury selection of good specimens of American business printing. "Fifty Prints of the Year" and "Fifty Books of the Year" are now available. "Fifty British Books" will be available after September 1 and "Printing for Commerce" after October 7. The two book exhibitions and "Printing for Commerce" preferably will be routed and shown together. The rental fees for these exhibitions are nominal. Applications will be honored, as far as possible, in the order in which they are received, and those desiring to show the collections should send in requests as early as possible to the Assistant Secretary, American Institute of Graphic Arts, Art Center, 65 East 56th Street, New York, N. Y.



CHIKUGO RIVER, EVENING — BY YOSHIDA

Grey-blue print varying tones with greyed green-blue sky; orange and yellow window lights reflected in the water

TEN PRINT MAKERS OF THE LAST DECADE

BY J. ARTHUR MACLEAN AND DOROTHY BLAIR

MODERN Japanese Prints have been a doubtful quantity in the minds of print collectors for many years past. The lack of quality in prints since Hiroshige (1786-1859), who may be called the last exponent of the Old School of Japanese wood-block print designers, has deterred discriminating collectors from adding later prints to their collections. Only when Kiyochika,[1] during the last years of the nineteenth century, began to produce prints of quality was the interest revived. Since then there has been an increasing tendency on the part of Japanese wood-block designers to improve this delightful phase of graphic art, not only in the case of a few especially competent designers but in general.

With this in mind it was the desire of the Toledo Museum of Art to assemble an inclusive and, therefore, a representative group of contemporary prints, so that the quality of the work of this modern period of graphic art in Japan could be observed. During the past year negotiations were carried on with friends in Japan to make this possible. Three hundred and forty-two titles were collected, including all the available titles of ten artists who have helped to develop wood-block printing in the last decade. Naturally, there are other artists working in this field, but ten men have been chosen because they are representative and because the work of even ten men during ten years taxed the limits of our space.

The names of the men chosen are Hashiguchi-Goyo, Kawase-Hasui, Yoshikawa-Kampo, Oda-Kazuma, Ito-Shinsui, Ohara-Shoson, Natori-Shunsen, Miki-Suizan, Yamamura-Toyonari and Yoshida-Hiroshi. Among them, Goyo stands supreme in figure prints, Yoshida and Hasui in landscapes, Shinsui in figure portraits, and the others in one particular forte or another.

Hashiguchi-Kiyoshi, whose artist name is Goyo, is unquestionably the foremost print designer of modern times, and his untimely death in 1921 was a great loss to the school of Japanese graphic artists. His figures are

[1] See AMERICAN MAGAZINE OF ART for February, 1929, pp. 98-101.



WOMAN AFTER THE BATH BY GOYO

Pearly flesh tones secured by the uncolored paper itself, with exceedingly delicate impressions of light red-orange suggesting form and shadow. Kimono in two values of blue, and white; red-orange cushion; light blue and white towel; yellow comb; yellow floor matting; white mica ground

to be compared most favorably with those of eighteenth century artists who have made Japanese wood-block prints famous the world over. Goyo is a master of both line and color, and his sense of bodily form whether in the nude or otherwise gives a feeling of convincing accuracy and charm. His compositions are simple and dignified, often with a forceful use of the paper itself for flesh tones against the delicate or dark-toned mica backgrounds.

Kawase-Bunjiro, known by his artist name Hasui, devotes his entire time to wood-block designing, using scenes from his native city of Tokyo and its environs for his subjects. Formerly he was a painter in European style, but his prints are typically Japanese. He is a prolific artist in the field of landscape, using figures only when they are incidental to his landscape compositions.

Yoshikawa-Kenjiro has a number of artist names, but generally uses the name Kampo for his prints. He was born in Kyoto and received his early training in the Kyoto school of painting. He has several interests other than his prints. He is, for instance, stage adviser to the Shochiku Theatrical Company in Kyoto, and this interest in the theatre finds expression also in his print portraits of actors, which are among his best works.

Oda-Kazuma, who signs his prints Kazuma, is represented by a small group of prints of a variety of subjects. His "Yufuku Hot Spring" illustrated here has something of the appearance of lithography, a medium in which Kazuma also works. His semi-western form cannot be said to be as successful as his purer Japanese style.

Ito-Hajime, whose artist name is Shinsui, was born in Tokyo in 1896. He is a painter and is well known in Japan as both painter and print designer of typical female types. His female figures have a human appeal and



ZOJOJI IN SNOW BY HASUI

The red gateway of the temple Zojoji, Shiba Park, Tokyo, with snow-covered, green pine tree in foreground. The woman's kimono is black with red lining and purple scarf

often a modern touch of Occidental influence, or perhaps mere naturalism, which gives them charm as well as newness.

Ohara-Matao since 1912 has used the artist name Shoson. His best known print designs have been produced since 1926, when his flower and bird compositions published by Watanabe and Company, Tokyo, began to attract attention. However, his landscape print known as "Yanagi-Bashi no Yuki" (Snow on Willow Bridge) shows his skill in handling other subjects.

Natori-Yoshinosuke signs his prints Shunsen. He was born in 1886 in Tokyo, where he received his art training. He was associated for a time with a Tokyo newspaper, the *Asahi Shimbun*, as an illustrator. He is now secretary of the Theatrical Painters' Association of Japan, and is best known for his fine set of thirty-six character portraits of actors in various rôles.

Miki-Saiichiro uses the name Suizan on his prints. He was born near Kobe in 1887 but studied under Takeuchi-Seiho in Kyoto, where his prints are published. His designs include both landscape and figures, which evince none of the western influence manifest in many modern prints. He depicts the seasonal aspects of Japan, and also seems fond of delineating the lines and patterns of the costumes of Japanese women and tea-house maidens.



YUFUKU HOT SPRING BY KAZUMA

A night scene with greys and grey whites predominant; lanterns with red-orange light. Grey, snow-spotted sky.



NAKAMURA GANJIRO AS KAMIYA JIHEI
BY KAMPO

Actor dressed in blue and white coat; grey kimono striped with grey-green, red and white, and edged with a striped band in yellow, browns and greens; blue undergarment; and elaborately striped head cape.

Yamamura-Toyonari uses his own name Toyonari for his wood-block prints, although he also has an artist name Koka which he uses for his paintings. He seems most successful in his strong actor prints. His prints sometimes show an inclination toward an Occidental style, which hardly adds to the quality of his work. For instance, one of his prints, entitled "Bushukan" (Horned oranges), shows his ultra-modern form, whereas a strong, fine actor print, such as "Nizayemon as Kakiyemon," shows him in truer Japanese form.

Hiroshi-Yoshida, who autographs his prints Yoshida, is perhaps the most prolific artist of the last decade. He has traveled in America and Europe and his work often shows Occidental influences, but when following the purer Japanese forms he is at his best. His large elephant-size broad-sheets such as "Un-Hyo" (Above the Clouds) and "Hansen" (Sailing Boats) are typical of his skill in graphic art, the latter an especially interesting interpretation of the same scene in different moods.

An inclusive group of Japanese prints such as this not only is a record of the work of the ten artists mentioned but it is also a cross-section of the artistic ability of graphic artists of Japan. It really demonstrates a period of renaissance in wood-block printing, a paean of praise to men who are carrying on once more an artistic expression which originated in Japan and which has never been superseded in any other part of the world. It records work which, though it may be



A WOMAN OF MARUMAGE BY SHINSUI

Young girl in transparent black kimono decorated with light grey square motif; purple and white obi. Greyed yellow comb and ornaments of blue, white and yellow. Light mica background



POMEGRANATE AND PARROT BY SHOSON

White parrot on dark green pomegranate branch; red fruit, and black background

contemporary, is already rare because of the loss by earthquake and fire, such as the terrible catastrophe of 1923 when many blocks and prints were destroyed; also, because of the popularity of these prints, editions in many cases being exhausted and therefore expensive. Generally speaking, the work of graphic artists is, however, well within the means of many who like to surround themselves with original works of art.

The Japanese wood-block print is pictorial. It is fine in design, composition and color. It depicts Japanese life, however commonplace, in a subtle and charming way. Nature studies are hardly surpassed, and even the unfamiliar character portraits of actors appeal to us as strong design and powerful delineation.

Sometimes the Japanese marks on the prints confuse the Occidental observer. But the marks are of considerable interest, both those that appear upon the face of the print and those on the margin. In the authors' collection of facsimiles there are several



ICHIMURA UZAYEMON AS NAOJI, BY SHUNSEN

Actor in light blue, dark blue, grey, purple and red striped kimono with black collar; inner kimono, dark blue and darker blue crossed lines. Blue and white towel tied under the chin. Silver mica background.

hundred marks used by Japanese woodblock artists. There are a few interesting points regarding the marks on modern prints which may be mentioned.

Every modern print, with rare exceptions, is signed by the designer. As a rule he uses his artist name quite consistently but oftentimes augments this signature with a seal which completes his name, or he adds a seal which merely serves as a personal mark or symbol apropos of some incident in his life. Generally speaking, Japanese artists use a pseudonym or artist's name, which may have no relation to his own name, as in the case of Goyo. This artist became impressed during his early years by a beautiful type of pine-tree which grew in his father's garden known as *Goyo no matsu*, and because of his liking for it, he took the name Goyo, *Go* meaning "five" and *Yo* meaning "needles," a characteristic of the tree.

An exceedingly interesting signature is that of Yoshida, who autographs his prints, thus using a personal hand signature which marks them as prints of quality from the artist's point of view. He is the only one of the ten artists under review who uses an autographic signature, others having their signatures cut in the block and sometimes using a separate stamp indicating their personal approval.

Signatures are often accompanied by additional characters signifying that the print was actually designed by the artist who signed it, such as *fude*, meaning "brush" but used in the sense of "made by"; or *ga*, meaning "drawing" used in the sense of "designed by"; or *hitsu*, also meaning "brush" but used in the sense "made by"; or *saku*, meaning "produced by."

In conjunction with the signature one often finds the date. It gives the reigning era, and the year, month, and day, sometimes including the season of the year. When not engraved on the face of the print it often appears on the margin. The present Japanese era is called Showa and began in 1926;



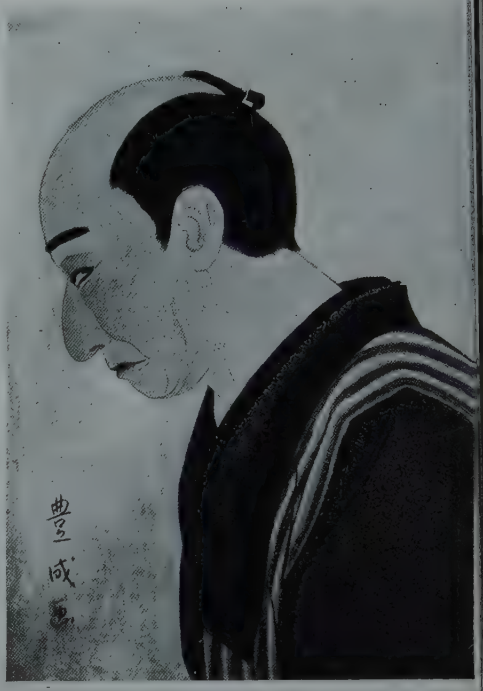
TEA CEREMONY AT CHERRY DANCE
BY SUIZAN

Girl at a table preparing ceremonial tea. She wears a black kimono and an obi, or sash, of blue, greyed orange, dark green, purple and white.

therefore, 1930 is the fifth year of Showa. If the print was designed during 1930 it would bear the date *Showa go-nen*, that is, "Showa, fifth year." To this may be added the month of the year, that is *ju-ni gatsu* ("twelfth month" or December), *ju-ni* meaning "twelve" and *gatsu* meaning "month." To this may even be added the day, perhaps *roku nichi* ("sixth day"), *roku* meaning "six" and *nichi* meaning "day." A date as complete as this would read *Showa go-nen ju-ni gatsu roku nichi* ("Showa era, fifth year, twelfth month, eighth day"; that is, December 8, 1930). In case the month and day are not given, the name of the season may be used, as *aki* or *natsu*, meaning "autumn" and "summer" respectively.

The seal of the publisher may appear on the face of the print, on the margin, or it may not appear at all, as is also the case with the title. However, the title, when given, usually appears on the margin. All of Mr. Yoshida's prints are fully titled on the margin. When his subjects are foreign the title is transliterated in *katakana*, a phonetic Japanese syllabary. An interesting instance of such transliteration is the title of one of his prints, the Sphinx, which is called *Su-fu-in-ku-su*, the best approximation in Japanese of the sounds of this foreign word.

Another interesting marginal imprint is



NIZAYEMON AS KAKIYEMON BY TOYONARI

Actor wearing a kimono with pattern in two tones o grey-green; shoulder pieces striped in grey, blue, and yellow; black rever. Inner kimono red-brown. Delicate red-tinted mica background.



SKETCH OF A TIGER BY YOSHIDA

Varying tones of light greyed-yellow, orange and white

ji-zuri, meaning "self-printed." In a few instances modern men not only design the prints but actually supervise the cutting and printing and upon occasion may themselves even cut the block and print from them. Where *ji-zuri* appears one knows that the artist is the printer and publisher.

In the making of Japanese prints it has seldom been the artist alone who has been responsible for the finished broadsheet. The engraver of the wooden blocks and the printer have also contributed their share of skill, the three—designer, cutter of blocks, and printer—really being co-workers although there has, for the most part, been little recognition of the importance of the engraver and the printer to the quality of the finished print. Among all the ten men whom we are considering, Hiroshi Yoshida has been keenly interested in this triple aspect of the art and has worked diligently to bring about a closer contact between the three.[2]

Ultra-modern tendencies have caused Occidental pictorial effects to creep into the work of many of the modern print designers, which some of us may lament. But it is inevitable. Occidental ways are affecting the Orient in many fields, not the least of which is art. However, one can say of the inclusive group of prints under survey that foreign tendencies are handled with the dominant note on Japanese form and subject content, with an adherence to Japanese technique. Only one of the ten artists discussed in this article, Toyonari, has particularly expressed himself in Occidental fashion.

The Toledo exhibition, which was the inspiration for this article, included three hundred and forty-two titles, and created a great deal of interest in Toledo, so much so that many new print collections have been started in a small way. The prints en masse presented such a varied and new note of appeal that one Toledoan was prompted to buy the entire collection. This is, perhaps, the first inclusive collection of modern Japanese prints, and no doubt it will be augmented as time goes on. Not only will it be a source of pleasure which is hard to equal, not only will it be appreciated now, while the pictures are contemporary, but, as time goes on, items in it will become rare and exceedingly expensive, continuing to give pleasure to its owner and multiplying in intrinsic value far beyond the expectation of even those who purchase only with the true instincts of a collector.

In America, graphic art has acquired a decided impetus in the last decade or so. Prints form a large section in the annual exhibitions of local artists and various etching societies have increased in number and in the quality of output. Japan has not been lagging in this particular, as is conclusively demonstrated by the work of the ten men mentioned above. Besides them, however, there is also the work of Shotei, Genjin, Hironobu, Ichimaro, Ito-Sozan, Kasamatsu, Kawai-Shinzo, Kogyo, Nakamizo-Fugi, Sanjin-Konosu, Seiho, Shotei, Soseki, Taisui-Otsuku, Takahashi-Shotai, Yanagisawa-Fukyo. All these graphic artists have presented to the world an excellent revival of Japanese wood-block printing, a phase of art the past excellence of which has interested the whole world. The present excellence of wood-block printing in Japan leads one to predict that once more this highly prized field of Japanese art will command the attention of collectors and connoisseurs.

An exhibition of thirty-six paintings by Nicholas Roerich is being shown at the present time on a circuit of South American cities. Opening at the National Museum, Buenos Aires, on June 12, the exhibition will later go to cities in Chile, Bolivia, Peru, Colombia and Ecuador. The collection has been taken to South America by Miss Frances R. Grant, Vice-President of the Roerich Museum, who is giving a series of lectures in connection with the showings, thus continuing her work for the Museum of establishing cultural links between the countries of North and South America.

The University of Nebraska at Lincoln has made three notable purchases this past season from the Hall fund—"The Pink Pinafore," a portrait of a little girl by Robert Henri; "The Dining Room Table," a still-life by Frank W. Benson; and "The Willow Pool," a landscape by Childe Hassam.

[2] See AMERICAN MAGAZINE OF ART for February, 1929, p. 99.



THE TEPEES — JOHN HAFEN

SPRINGVILLE HIGH SCHOOL, SPRINGVILLE, UTAH

SPRINGVILLE—AN ART CENTER IN THE ROCKIES

BY MAE HUNTINGTON

IN PICTURESQUE Utah Valley, nestled close to the foot of the lofty Wasatch Range and bathed on the west by the crystal waters of Utah Lake, lies the little city of Springville. Modest, unpretentious, this country village, boasting a population of barely thirty-five hundred people, fosters within its borders a cultural project that is permeating the whole intermountain region and is being recognized throughout the nation as a movement without peer in any community of its size in the country. This is the art project carried on by the students of the Springville High School.

The seed that has grown and developed into this project was sown in 1907 when John Hafen, Springville's beloved artist, presented to the high school a small oil painting, "The Mountain Stream," expressing the hope that this picture should be a nucleus around which a great art collection should grow. Other artists of the state became interested in Mr. Hafen's presentation, and, to show their appreciation of the movement suggested by him, sent paintings of their own to be added to the one already presented. These pictures were "Evening" by J. T. Harwood, "Liberty Park" by J. Wesley Browning, "The Girl in Silk" by Lee Greene Richards, a portrait of John Hafen and seven pencil sketches by Mahonri M. Young, "A Bunch of Lilacs" by Mrs. Emma Smart, "Winter in Provo Canyon" by E. H. Eastmond, and "Moonlight on the Marsh" by J. B. Fairbanks. An irrepressible enthusiasm having been stirred by these gifts, the people gladly overcame the obstacle of lack of funds to carry on the work by voting a special tax. The school board appropriated an amount equal to the tax, and this sum was offered each year at the Alice Art Institute, an exhibition of



WOODS IN WINTER — JOHN F. CARLSON

SPRINGVILLE HIGH SCHOOL, SPRINGVILLE, UTAH

Utah art, for the best oil painting. This purchase prize was small, ranging from $100 to $150, considering the quality of pictures entered; for many of the finest pictures in the present collection were obtained in this manner. Among these is "The Tepees," considered by many art critics to be John Hafen's masterpiece and valued now at $5,000. "The Harvest" by J. Leo Fairbanks and "The Boy and the Bun" by J. T. Harwood were also among these early prize pictures.

In 1923 the prize offered was increased to $500, and invitations were sent to leading artists all over the United States to enter their paintings in the Springville High School Exhibit. A brief history of the movement and its aims was sent with these invitations, and the response from artists representing half the states in the Union was overwhelming. Albert Rosenthal, one of the well known painters of America, was so delighted with the idea of a little western town, scarcely visible on the map, placing a collection of the best art before its students, that he asked if he might be allowed to present a painting. As a result, "The Little Fan" was added to the gallery. Many other artists have been similarly impressed and have presented canvases.

Several years ago an enterprising junior class of the high school conceived the idea of purchasing the second prize picture, thereby making another addition to the collection each year. The classes which have succeeded this one have continued to follow this precedent, until it has become a custom which seems likely to continue. The class offers a prize of $150 and very often, through the generosity of the painter, procures a picture of far greater value than the prize offered.

At present the gallery possesses a rare collection of nearly two hundred paintings, many of which are worth many thousand dollars. The gallery is fast taking on a metropolitan air, for from the work of John Hafen and other pioneer artists has come the purchase of works by such artists as F. C. Frieseke, Jonas Lie, Lee Randolph, Benjajamin Brown, Hanson Puthuff, John F. Carlson, Alfred Schroff, Albert Rosenthal,



BREAKFAST TIME — FREDERICK C. FRIESEKE

SPRINGVILLE HIGH SCHOOL, SPRINGVILLE, UTAH

Birger Sandzen, William P. Silva, and Clarence H. Hinkle.

Any account of the history of the gallery would be incomplete without the mention of the sculpture corner. About the time that John Hafen presented his first painting to the school, Cyrus E. Dallin, internationally known and world-famous sculptor, a native of Springville, gave a reproduction of his statue, Paul Revere. The original of this matchless work won the $20,000 prize for the best conception of Paul Revere, a competition that was entered into by the best sculptors of the world. Since that time Mr. Dallin has given the school "The Appeal to the Great Spirit" and a replica of the statue of Emmeline B. Wells. He has ever been a friend and promoter of the gallery. In 1928, one of the ladies' clubs presented to this collection a bronze bust of Mr. Dallin, modeled by the sculptor himself, and in 1929 the senior class presented "The Vision," a masterpiece of inspiration with Lindbergh as its theme. These pieces, with "The Buffalo" by Avard Fairbanks, which form the center of a growing collection, add variety, inspiration, and beauty to the gallery.

With the help of the town clubs and other civic organizations, the school is now able to carry on the work with the substantial backing of $2,000 annually. The money raised by the pupils is procured in various small ways: by social and educational entertainment, by selling picture show tickets on commission, by making and selling candy, cake, and popcorn balls, by serving cafeteria

lunches, by a popularity contest, in which a "Queen" is elected by popular vote to unveil the first prize picture.

The gallery is maintained for its cultural value to the student body and the patrons. The pictures are hung upon the walls of the main halls and auditorium, where they may be seen daily by the classes, and as the high school is a community center the gallery is frequently viewed by the townspeople. Moreover, Springville is on the national highway, and it is estimated that 50,000 people visit the gallery annually.

We are often asked whether the exhibit gives back returns commensurate with the effort and expense which are put forth each year in making it a success. That is a question difficult to answer, for the value of the movement cannot be estimated in monetary terms. If, however, we accept Plato's definition for education that it is "that which gives to the body and to the soul all the beauty and all the perfection of which they are capable," there can be no question as to its merit as an educational factor. We believe that one can make no better investment than the cultivation of the love for the beautiful, the sublime, and the true, the culture of the finer self, for these will bring enduring joys to life. Through their association with the works of master-painters the boys and girls are taught fine discrimination of judgment, they learn the wonder of sagebrush-covered desert, the inspiration of towering, heavenward-reaching peaks, the peace of snow-covered plain or ice-bound stream, and the joy of blossoming bush or tree. What greater lesson could be taught to those who will hold the helm of the national, social, and domestic life of tomorrow?

Furthermore, the movement has demonstrated what the love of art can do for the community. It has shown that an ideal made to live and become concrete can lift the most obscure village into a place where the whole world sees the wonders and asks whence and how. And more than that, the energy exhibited in Springville has kindled the spark of enthusiasm in others, until high schools all over the country are following its leadership and are adopting the fine arts as an active and vital part of their lives. Letters are received daily asking how it was done. And this Springville High School art story will not have been told in vain if it can give help and courage and faith to anyone anywhere who starts out to attain the unattainable.



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MUSEUM IDEALS

The American Federation of Arts has lately come of age, celebrating its twenty-first birthday in May. But a month earlier the Metropolitan Museum of Art celebrated the sixtieth anniversary of its founding. On that occasion the principal address was made by Mr. Robert W. de Forest, President of the Museum and for many years President of the American Federation of Arts. After reviewing briefly the development of the Museum and the changes that have come in the attitude of Americans toward art and art museums during that time, Mr. de Forest, in a characteristic manner, set forth the ideals of the Museum as follows:

"We are not merely a museum of the so-called fine arts. We recognize no caste system, no aristocracy in art. To us all arts are fine arts, of whatever material they are created, whatever civilizations have produced them, and whatever countries have given them birth. We believe that no less honor should be given to the art which expresses itself in textiles or ceramics than to that which expresses itself in painting or sculpture. All arts are fine arts which produce beauty and inspire a love of beauty in the beholder.

"Nor do we believe that fine art is confined to those particular styles which the western civilization, to which we have fallen heirs, has produced, whether classical, Romanesque, Gothic or Renaissance. All these successive developments of western art have their own beauty and their own attraction. We honor equally the arts of other civilizations and countries—the Mohammedan art of the Near East and the older arts of the Far East, China, India, and Japan. We cherish no less the Japanese screens and the Japanese porcelains which have recently come to us through the magnificent bequest of Mrs. Havemeyer than we do her Rembrandts and her Grecos.

"With such a programme we could not be a small museum. To us it is only by the juxtaposition of arts of different kinds and different times and different countries that true art can be seen and studied and that beauty of all kinds can find its inspiration.

"We are perfectly conscious of the charm of a small museum. The segregation in a single place of a particular form of art or the art of a single civilization or a single country may give greater aesthetic pleasure to the average visitor than the aggregation of all arts which is found in our own Museum. By such a segregation, attention is focused on a single unity. It may easilly be that the Japanese habit of showing only a single picture or a single flower may evoke more response than the sight of many pictures and many flowers grouped together. But such a limited sphere is not ours. While the aesthetic value may be greater, the educational value would be less. The needs of students would not be met. The inspiration which our Museum gives to schools and colleges, not only in art but in history and in the development of civilization, would be lacking.

"It may be tiresome for a visitor to have to walk through many galleries, in the contents of which he has no interest, to find the particular objects he wishes to see. I find it tiresome myself when I go to the Louvre to have to pass through a forest of frigid

statuary to attain the shrine of the Venus of Melos, but it is less tiresome than if I had to journey to Montmartre or Clichy. It should be no more tiresome to search out the Altman Collection in our Museum than it would have been to risk the perils of Fifth Avenue traffic in order to find it in Mr. Altman's own home.

"And in what direction will our Museum world 'move' in the future? In mere bulk? I hope not. For it will be our policy whenever we can illustrate any particular art by a better example than we now have to discard the poorer. In variety? Probably yes. For we must follow the injunction of our founders, which corresponds with our own convictions, to illustrate all arts. In the use of the facilities we furnish to our schools and colleges and to others for educational purposes? I hope yes.

"I hope our Museum will 'move' by entering more and more into the lives of the people, by becoming more human. . . . I hope every child and every man or woman in New York, however humble their social standing, will know this Museum as 'their museum' and will come here to find the joy and inspiration which only beauty can give. And thus our Museum will 'move' on to even greater achievement and become a better as well as a larger museum."

Referring to "The Future of the Museum," Dr. John H. Finley, who was the third and last speaker on this occasion (Dr. Henry Fairfield Osborn, President of the Museum of Natural History, New York, having followed Mr. de Forest with greetings and good wishes from the sister institution which he represented), spoke of beauty as "the prime motive of all man's excellence," quoting from "The Testament of Beauty," and said:

"As mankind's love of life apart from love of beauty is 'a tale of no count' (to quote another line from The Testament of Beauty), so is this institution, above all others in this community, one in which the love of beauty is to make life count for more. In that ministry it will nourish especially and increasingly the love of beauty which, according to the first article of your creed, is 'innate in every child.' This cannot too often be brought to public notice. I wish that it might be written in the creed of every home and school—and not alone in that of this great institution, which has expressed its belief not only that every human being is born with a potential love of beauty but that this Museum has an important rôle to play in the nourishing of that innate capacity, whose development depends upon educating the child, teaching him its language, and then attending him on into manhood with a vision splendid that will prevent the golden glory of youth from fading into the light of common day.

"Mr. John Cotton Dana, in one of his last essays, asks whether museums should be made useful. The answer is that their utility is in this ministry of and to beauty—to make the useful beautiful, to glorify every worthy skill, and to make leisure a time in which to seek the satisfactions that the workman once had who 'set his heart upon perfecting his works.' It is a new world of beauty, as well as of wisdom, that comes by opportunity of the leisure which the scribe alone once had but which the millions now have. The museum furnishes industry with better designs, better workmanship, and fills the windows of the *via gloriosa*, as I have called this avenue, with its exhibits, making the skills of the greatest possible number its prime contribution to human happiness, but giving high employment to leisure in cultivating those skills which do most to help one toward the goal 'where truth, virtue, and beauty are all as one.'

"The name 'museum' is being redeemed from its narrowed usage. No longer is it a place of obsolescent objects whether of man's art or of Nature's curiosities. It was originally the temple of the Muses, 'the mindful ones,' at a time when Athena 'motioned the marble to her living grace,' and here it becomes again the home of those who are mindful not alone of the past (the records of whose struggle toward beauty it would faithfully and loyally keep) but also of the needs of the living with their innate love of beauty.

"And I for one of many thousands am glad that this Museum has invited to its halls occasionally the art over which those who have given their name to this institution presided—that of music. Perhaps a more suitable hall could be found than the high-ceilinged atrium of your own house, but no place could furnish a more impressive setting—and incidentally the two arts have benefit each of the other." And with this he concluded: "May this Museum go on

through all its years into the aeons of its immortality, not forgetting the past but continuing to embody the best that anywhere comes to be, glorying not in its own immortality—its progress from one to infinity—but in the illocality of its service to man, to whom 'Beauty is the prime motive of all his excellence.'"

NOTES

ANOTHER GREAT GIFT

An announcement of more than ordinary importance was that made recently that Mr. John D. Rockefeller, Jr., simultaneously with his offer to the city of New York of a large tract of land on Washington Heights for a public park, had offered to the Metropolitan Museum of Art a 4-acre site within the boundaries of the proposed park for a new museum building. Mr. Rockefeller's proposed gift to the Museum also includes the necessary funds for the erection of the building, which will house the great collection of Gothic treasures now in The Cloisters at 190th Street and Washington Avenue, the building to cost between $2,000,000 and $4,000,000. The museum building will, it is said, be carried out along the lines of Kenilworth Castle, the architecture of which is greatly admired by Mr. Rockefeller. The site on which it will stand is called Fort Tryon, and is the highest point on Manhattan Island, commanding a view up the Hudson as far as Storm King Mountain and down to the lower bay and Long Island Sound, as well as of the Palisades and Jersey hills beyond.

Mr. Rockefeller's offer to the City of New York includes a tract of land on Washington Heights covering 56 acres, including the former Billings estate, the high plateau to the north of it overlooking Dyckman Street and the valley between. On the acceptance of the gift Mr. Rockefeller will carry out, at his own expense, the development of the landscape features of the park at a cost of approximately $2,000,000. Mr. Rockefeller also expressed his willingness to develop Claremont Park, opposite Grant's Tomb on the east side of Riverside Drive, in accordance with plans already approved by the Park Commissioner. These plans, as well as the plan for the grounds surrounding the Fort Tryon museum building, have been laid out by Olmstead Brothers. By the terms of the gift the city authorities are to give to the Metropolitan Museum of Art a guarantee of adequate access to the new building through the proposed park on Washington Heights.

SUMMER EXHIBITIONS AT THE METROPOLITAN MUSEUM OF ART

Notable among current exhibitions at the Metropolitan Museum of Art, New York, is a loan collection of Persian rugs of the so-called Polish type, which opened early in June to continue through September 21. This consists of about thirty examples of these magnificent carpets, either knotted or tapestry-woven, which were made in the imperial manufactories in Persia, and appear, for the most part, to have been sent as gifts to sovereigns and other great personages in Europe. Of particular interest is a group lent by Mr. John D. Rockefeller, Jr., consisting of fourteen examples, several very large in size, and including four pairs. Four notable examples have been lent by the Textile Museum of Washington, two in the knotted pile technique and two in tapestry weave. A representative example of the latter type has also been lent by Mr. Horace Havemeyer. Supplementing loans from these and other well-known collectors are rare examples owned by the Museum and included in its collections of Near Eastern Art.

On the occasion of the opening of the Bashford Dean Memorial Gallery, in which has been installed part of the Bashford Dean Collection of Arms and Armor, there was unveiled a bronze tablet commemorating Bashford Dean's services to the Museum. This tablet, designed by Daniel Chester French, and presented by him to the Museum, bears the following inscription: "Bashford Dean 1867–1928; Honorary Curator of Arms and Armor, 1906; Curator of Arms and Armor 1912; Trustee 1927. The Real Founder of the Museum's Collection, which by his Knowledge and Devotion he Made One of the Most Important in the World." The principal address on this occasion was made by Mr. Clarence H. Mackay, representing the Museum's Trustees, who paid beautiful tribute not only to Mr. Dean's services to the Museum but to his character as a man.

The Museum has recently received, as a

gift from Miss Susan Dwight Bliss, a stained glass window by John La Farge, at one time included in the collection of the late Henry G. Marquand. The window is in the form of a central panel surrounded by an elaborate anthemion border. Its subject is "Peonies Blown in the Wind." Aside from its artistic significance, this window is considered exceedingly valuable as a means of studying the various types of glass used by La Farge and the effective methods with which he employed them.

Among other notable additions to the Museum's collections is an Indian marble relief of the Amaravati School of the second and third centuries. This work holds first place among the few known reliefs of the Gandhara and Amaravati School illustrating the conversion by Buddha of his half-brother Nanda. It is believed to have been originally part of one of the stupas or funeral mounds erected by the Andhra kings in Southern India.

A group of miniatures by contemporary American miniature painters has also been presented to the Museum by the American Society of Miniature Painters. The gift, consisting of seven works by as many members of the Society, adds materially to the Museum's collection of such works, which comprised for the most part examples given by the same society in 1906 and several additional examples purchased since that time. The artists represented are Clara Louise Bell, Rosina Cox Boardman, Julie Kahle, Mary McMillan, Elsie Dodge Pattee, Sherman Potts and Maria Judson Strean.

Although most of the Museum's formal educational activities are discontinued during the summer months, guidance of visitors goes on as usual. In addition there is being offered during June, July and August several series of gallery talks and moving picture films for the Museum visitor. One series of talks will be given by Miss Elise P. Carey, on Saturdays at two o'clock and on Sundays at three o'clock during the month of August. Mr. Huger Elliott, Director of Educational Work, will give special gallery talks for summer school students on Tuesdays and Thursdays during August at four o'clock. The Museum's cinema films will be shown on Thursday afternoons and the Chronicles of America photoplays on Tuesday afternoons.

THE MYSTIC ART COLONY

New England's several art colonies are in no sense in competition; each has its special charm and its own group of enthusiasts. Mystic, a relative newcomer, offers none of the facilities for art students that Provincetown and Gloucester afford with their excellent summer schools. In fact it is not a colony at all in the accepted use of the word, but a group of three villages, Mystic, Noank and Stonington, which include among their citizens a number of prominent artists. Too frequently artists are migratory and gregarious, having no real part in the life of a town, but most of these men are either year-round or summer residents who speak with evident affection of these towns which they consider their homes and of the towns-people who are their neighbors and friends.

Art and artists are not new to Mystic. Years ago Charles H. Davis spread out a map of New England and, scanning the coast line, noticed that the corner of Connecticut just west of Rhode Island's sand bars was broken into islands and long jagged points of land with coves and tidal rivers between, on which were situated several charming villages. He came and saw and was conquered, and here he made his home. Others followed. Some bought and remodeled prim white village houses; others built large or small country homes on carefully chosen hillsides, or tucked a cottage away among the oaks of Mason's Island or the cedars of Mystic, or perched one atop a ledge beside a quiet cove, or remade boat houses or sail lofts as studios.

These towns, which for two hundred years have drawn their life from the water, are filled with visible memories of the past. Everywhere are traces of old whaling days and remains of the wooden shipyards, while the homes built by the captains of New England's famous clipper ships still overlook the sea. The instinct to follow the water survives in Noank's fishing fleet. The granite ledges and glacial boulders, which peppered the hills and drove the people to sea for their livelihood, still remain after two centuries of wall-building, and the countryside is essentially as untamed as it was in the beginning, with a wild beauty and mood which the artists love.

Art appreciation is taken for granted in

Mystic, so that we find an annual exhibition held at the request of the artist's neighbors and liberally supported by them, a place where each can show his current work before sending it out to the large winter shows. As most of the men are young and more interested in building their reputations than commercializing their exhibition, a considerable amount of vital and stimulating new work is shown here each year.

Ambitious plans are under way for a permanent art gallery where it will be possible to show at one time or another any kind of work in any medium in use by artists living in this locality, an open house to all creative art expressions.

Artists who have permanent homes in Mystic and its vicinity include Charles H. and Frances Davis, G. A. Thompson, Carl Lawless, Sherman Potts, Lester Boronda, Robert Brackman, Peter Marcus, Murray Bewley, Stephen Macomber, Herbert Stoops, Elizabeth Webb, Katharine Forest, Lars Thorsen, G. V. Grinnell, J. Joseph, Beatrice Edgerly, J. H. Macpherson, Kenneth and Gladys E. Bates. Visiting artists identified with the colony include Herbert Lewis, Y. E. Soderberg, Nat Little, Arthur Meltzer, Paulette van Roekens, Harrie and Marni Wood, Harry and Josephine Raul, Garrett Price, G. B. Mitchell and others.

The annual exhibition is held at present in the Broadway school during the month of August.

GREENWICH, CONN.

Greenwich can hardly be called a summer art colony, as most of the artists have their permanent homes and studios there and live there all the year. The country is very beautiful with its hills, small lakes, lovely woods, and its views of Long Island Sound.

The principal art organization is the Greenwich Society of Artists, which numbers over forty active and over one hundred associate members. Its officers are: Leonard Ochtman, president; Alden Twachtman, vice-president; Dorothy Ochtman, secretary; William B. Tubby, treasurer. This society conducts annually each spring an exhibition of paintings and sculpture, and, as occasion offers, exhibitions of other kinds. A most interesting Exhibition of Architecture and Allied Arts was held in the Art Gallery of the Greenwich Library from March 8 to April 6, 1930. The Twelfth Annual Exhibition was held from April 28 to May 25, 1930, in the same gallery. Included in the membership of the society are architects, painters, sculptors and handicraft workers.

Some of the artists and architects living in Greenwich are: Erwin S. Barrie, Theodore E. Blake, Frank Collins, Ethel Blanchard Collver, Edward C. Dean, Mrs. Edward C. Dean, George F. Dominick, William F. Dominick, Stuart F. Edson, John H. Fry, Elmer Livingston MacRae, Dorothy Ochtman, A. N. A., Leonard Ochtman, N. A., Cora Parker, Ernest Thompson Seton, Armand R. Tibbetts, William B. Tubby, William B. Tubby, Jr., Alden Twachtman, William E. Baker, Mrs. William E. Baker, James G. Tyler, Mrs. F. Bailey Vanderhoef, Margaret van Cortlandt Whitehead, Rachel Worrall, George Wharton Edwards, A. N. A., Harriet Tyng Gray, John H. Whyte, Elizabeth C. Whyte, Mrs. Russell T. Bailey, Phelps Barnum, Helen H. Hooker, Emilio Strazza, Harriet de Forest.

Mrs. Collver usually conducts summer art classes and Miss Whitehead and Miss Ochtman have private pupils.

The Bruce Museum of Natural History, History and Art is located in Greenwich, and it has a small permanent collection of paintings and holds loan exhibitions in the summer. The Greenwich Library has a fine new art gallery in which exhibitions of various kinds, including the exhibitions of the Greenwich Society of Artists, are held.

DOROTHY OCHTMAN.

AT CHESTER SPRINGS

Doubtless there are few persons interested in art who know nothing of the summer school of the Pennsylvania Academy of the Fine Arts at Chester Springs, because, since the opening of the school in 1917, students have come from every state and from most of the large cities in the country. Yet in the past year so many changes have taken place in the school that it would be almost possible to say, paradoxically, that no one seeing it before that time can know it.

In the first place, the property itself has been more than quadrupled, since it originally consisted of 40 acres, and now com-

prises 161. Secondly, there are a great many more buildings. One of these is a house of the finest old Pennsylvania colonial architecture.

But the greatest of the school's recent acquisitions is the studio in a remodelled barn. The barn itself was erected in 1845 and has the large simple proportions and fine lighting possibilities which make remodelled barns the most desirable studios. In this, the old timber has been left standing as much as possible. A large fireplace has been added to each of the two floors. The lower floor is used as a modelling studio, while the upper affords facilities for painting. Electric light makes night classes possible, and an oil burner of the newest model makes possible the use of the studio in winter.

On fine days, when the sun glows down on the Pennsylvania farm lands surrounding the school, the students may be found painting for miles around, the neighboring farms and villages providing them with subjects tempting to the brush. A portrait model poses every morning in some spot on the school grounds selected by the students as a background. As the grounds are extensive and include a variety of subjects, the poses vary greatly in character from week to week.

Every week an exhibition of the best work done is hung in a room, so that the students may compare their work with each other, and notice their progress. Visiting instructors make use of these weekly exhibitions in giving collective criticisms. At the end of the season, a large exhibition of summer work is hung in the galleries of the Pennsylvania Academy of the Fine Arts in Philadelphia, and prizes are awarded.

In summer, after classes, tennis courts, croquet grounds, a swimming pool, and a field for baseball supply recreation for the students. Social entertainments in the evening take the form of an occasional masquerade dance, frequent hot-dog roasts, and school moving pictures.

Lectures are sometimes given in the evening on some phase of art, by men or women well qualified to speak on the subjects chosen.

One could continue indefinitely to describe the activities of the school, without expressing the special charm and character which it is assuming. For all the intangible generosity difficult to express, for the large proportion and fine plan of the school itself, one man is chiefly to be thanked. This is Mr. John Frederick Lewis, the president of the Academy. It was he who first saw in the handsome old buildings at Chester Springs a possible home for the Academy. Knowing the historical associations of the place—how Washington and many other great Americans have dignified the spot by their presence—he conceived the idea of establishing in this place a school which will do its share toward making the artistic culture of it worthy of the men who founded the republic.

D. R. M.

HIGH PRICES AT AUCTION SALES

Reports of the auction season, 1929–30, from the American Art Association-Anderson Galleries, Inc., of New York City, strengthen the conviction that this organization is rapidly assuming a position in the American field comparable to that of the venerable Christie's in London.

The intrinsic value of old prints, paintings, art objects and antique furniture, as well as of rare books and autograph material, and the public's belief in that value were well maintained during the season, notwithstanding the strange behavior of the stock market last October and the resultant financial depression during the subsequent months which has affected all industries.

Including no epoch-marking events like the Reifsnyder sale of the season of 1928–29, or the Gary sale of the year preceding, the season recently ended realized a total of $4,603,253.20. The seventy-five sales, 166 sessions in all, may be divided as follows: art objects, including furniture, tapestries, rugs, Chinese porcelains, etc., $2,792,486.85; paintings, $865,877; prints and etchings $174,731.50; books, autographs and stamps $770,157.85.

On September 25 (1929) the regular auction galleries of the organization were opened with an impressive loan exhibition of Colonial and Early Federal furniture, portraits, glass, luster ware and Lowestoft, for the benefit of the National Council of Girl Scouts, an aggregation of outstanding pieces from the collections of many impor-

tant connoisseurs in America, which served incidentally to bring more sharply before the public mind the greatly increased importance of early American antiques. It closed October 9. The first auction sale of the season began on October 16.

Early American furniture and furnishings maintained the high place in general interest reached last season with the Reifsnyder sale. The collection of Israel Sack of Boston brought $212,697, in early November, during the height of the stock troubles, and eighteen items from this collection were bought at one session for a western museum. The collection of the late Philip Flayderman, consisting of Colonial furniture, silver and decorations, sold in January of this year, realized $429,840, with an average of $840 an item, as against the average of $720 an item brought by the famous Reifsnyder collection.

But interest was by no means confined to American antiques. Italian furniture and textiles, with rare rugs and tapestries, the property of V. & L. Benguiat sold in April, brought $214,902.50 and included the record-making Florentine Renaissance carved walnut refectory table bought by French & Company for $20,000. In this same sale the Yerkes fragment of a XVI Century royal Persian hunting carpet, which also went to French & Company, brought $5,300, although in the very famous Yerkes sale it brought only $3,400. Other collections of European furniture and art objects, Chinese art, etc., brought consistently high prices.

The sum of $374,466.75 was realized by the sale in April of paintings and art objects remaining in the Havemeyer home at 1 East 66th Street after the removal of everything given to the Metropolitan Museum of Art. Of this total, Part I, the paintings, brought $241,315.

A one-session sale, in January, of the collection of paintings formed by the late Col. James Elverson, Jr., which realized $132,635, was of particular interest for its inclusion of five Corots, the sale of the most important of which, "Les Baigneuses des Iles Borromees," to M. Knoedler & Company for $41,000, being hailed by some art critics as a refutation of the alleged decline in prestige of paintings of the Barbizon School.

A collection of European paintings from the Roerich Museum, in which primitives figured largely, sold to increase the Educational Fund of that institution, brought $114,165 in March, six of the more important works going to museums in this country and abroad.

These twelve sales alone of furniture, art objects and paintings realized well over half of the total in the section of art and art objects.

The season was marked by the appearance of an unusual number of odd items of extraordinary interest which came up in various sales. One of these was the little iron silversmith's anvil, 9¾ inches high (in the Flayderman sale), on which Paul Revere shaped his pieces and which sold for $9,700, practically $1,000 an inch.

The season also saw the sale of three magnificent Gobelins tapestries which belonged to King Louis Philippe of France and were removed from his Chateau of Neuilly. Two of these Royal Orleans tapestries went for $25,600 and $25,200, respectively. From these it is a far cry to the bench and table of native woods carved by Paul Gauguin in the South Seas, which were included in the private collection of Mrs. Cora Timken Burnett. Another unique item was the important Ming silk brocade hanging, from the Buddhistic Temple of the Jeho Winter Palace near Peking, which appeared in the Yamanaka collection, still showing the water marks where it had been thrown into the river in a metal container to save it from being looted during the Chinese troubles. From an archaeological viewpoint, the Maikop Treasure of VI Century B. C. Scythian objects surpassed all items in interest. It has been presented to the University of Pennsylvania Museum by W. Hinckle Smith, of Bryn Mawr, a Vice-President of the Museum. It was purchased for $6,400 in the Ercole Canessa collection and includes ornaments and fragments in gold excavated in the Caucasus in 1912.

Three etching sales and three print sales, representing twelve sessions in all during the season, realized a total of $174,731.50. Seven of the sessions were of Currier & Ives prints, which this season established several records, notably in the collection of the late Col. J. Philip Benkard. The Benkard sale revealed a new interest in views of Old New York.

Lithographs by George Bellows proved the greatest attraction in the print section of the



Courtesy, The Baltimore Museum of Art

TWILIGHT IN THE HILLS — FRANK HENNESSEY

PURCHASED FROM EXHIBITION OF PAINTINGS BY CONTEMPORARY CANADIAN ARTISTS WHILE ON VIEW IN GRAND CENTRAL ART GALLERIES, NEW YORK

Marie Sterner sale, November 25, 26, 1929. "The Stag at Sharkey's" sold for $1,600, "Dempsey and Firpo" for $1,150, and "The Bathers," an original lithograph by Paul Cezanne, in the same collection, for $310.

INSTRUCTIVE LABELS FOR CURRENT EXHIBITS

A unique method of cultivating better understanding of artistic values was inaugurated during the past season by the Art Alliance of Philadelphia. This is the use of explanatory labels attached to paintings shown in its galleries, giving in addition to the title of the work and the name of the artist, a brief biographical sketch of the artist and a paragraph calling attention to the features of chief interest and artistic value in the work itself.

The Art Alliance of Philadelphia has for some time conducted a Circulating Picture Club, through the medium of which laymen could rent, at a nominal sum, works by contemporary artists, just as one can rent or borrow books from a circulating library. It was in connection with the exhibition of a group of these paintings that the plan of attaching explanatory labels was inaugurated. Regarding this plan and how it originated, Miss Clara R. Mason, Executive Secretary of the Art Alliance, has written as follows:

"An investigation was launched after the discovery that the majority of laymen that visit galleries are non-art conscious in varying degrees. They have no actual key to appreciation of a painting with the possible exception of a landscape which may gratify a natural love of the outdoor world. Usually for them an exhibition is just a rather bewildering assortment of pictures of varied subjects and colors. The research began with the idea of devising something in labels that would arouse in everybody increased art consciousness and an investigating interest in pictures. The plan was for an appeal that would stimulate the non-art conscious as well as the connoisseur with his knowledge of technique. With this

idea in mind, all of the various types of visitors to the galleries were studied and interviewed, and careful notation made of their different viewpoints. Then were devised a series of labels which were intended to present points of universal appeal. The next step was to submit the series to a group of widely diversified viewpoints, which included a bricklayer, a clerk, a business man, a connoisseur of art, a school teacher and the director of a nationally known art gallery. After careful deliberation this group approved of the type of label which is now being used to promote the appreciation of paintings in the Circulating Picture Club."

The plan has proved highly successful in directing attention to the Club's collections and increasing understanding and intelligent appreciation on the part of the visitors and borrowers. Samples of the labels used are available on request.

BUSINESS MEN'S ART CLUB OF CHICAGO

The Business Men's Art Club of Chicago, the pioneer organization of this type which has inspired similar clubs in Milwaukee, Denver, Philadelphia, Boston, Cleveland, St. Louis and New York, had a very successful year, according to a brochure recently issued.

There is no proficiency requirement for membership, all who are inclined toward artistic endeavor are welcomed, and there has been a ten-fold increase in membership since the Club was founded in March, 1920, by eighteen men.

Evening classes, held since the inception of the Club, were increased during 1929 from three to five nights a week: one evening for etching, two each for life classes for beginners (with instruction) and advanced members (without). Monthly dinners and criticisms by eminent artists were held at the Art Institute of Chicago from October to May, in accordance with many years' custom; short trips were made to near-by places for week-end work in landscape and marine study.

The Club held several exhibitions during the year: four in its own club rooms, including the 1929 annual, a one-man show of work by Leo Ruckle and the 1930 spring exhibition; one at the Chicago City Club, one arranged by invitation for the dedication of the New Lakeside Press Galleries of Donnelley & Company. The 1930 annual exhibition will be held next autumn at Marshall Field's.

New quarters were secured in 1929, a suite of rooms in the Terminals Building, with every facility for work and recreation. The lounge in these new quarters is hung with the Club's permanent collection, composed of paintings acquired by an annual purchase prize of $300 from the "Chicago Artists Show" each year at the Art Institute.

HOW AN ARCHITECTURAL EXHIBITION WAS MADE A SUCCESS IN ALTOONA

In Altoona, Pennsylvania, demonstration has lately been made of the possibility of arousing public interest in architecture and civic art through a well-organized exhibition and of making such an exhibition a community undertaking in the truest sense. Through the efforts of a firm of local architects, the traveling exhibition of Architecture, selected from the Annual Exhibition of the Philadelphia Chapter of the American Institute of Architects and the T-Square Club of Philadelphia, and circulated by the American Federation of Arts, was set forth for a period of six weeks during the spring in the William F. Gable Company Department Store. This exhibition was not only actively supported by local organizations but was promoted in every way possible by the daily press, with the result that wide interest was aroused among the lay public as well as among architects and professional artists. The two local newspapers contained daily accounts of all interesting events connected with the showing, and architecture was made the subject of several editorials therein.

Much of the success of this exhibition, it is believed, was due to the fact also that the entire programme was made a community affair, the architects in charge especially requesting that their names be not mentioned as in any way connected with the programme. Among the organizations most active in their support were the Chamber of Commerce of Altoona, the Altoona Booster Association, local men's clubs, and other organizations. Cooperation was also received from the local theaters, which announced the exhibition on their screens.

During the period that the exhibition was on view several talks on architecture were given in the schools of the city by visiting architects, among them Mr. D. Knickerbacker Boyd of Philadelphia, who spent several days in Altoona at that time and delivered a series of talks before local organizations.

The local radio station rendered its share of service by broadcasting talks on architecture to the various schools, service clubs, women's clubs, real estate board, etc. These talks were given in several instances by members of the faculty of the Architectural Department of the Pennsylvania State College, one of whom, Dr. Lewis F. Pilcher, also addressed a special assembly of 18,000 students in the Altoona High School.

This was the first architectural exhibition ever held in the city of Altoona. During the first five days that it was shown it was visited by 1,500 persons, the largest attendance recorded for any one day being 400. It is difficult to measure the results, immediate and future, but certain it is that not only the exhibition itself but the whole programme conducted in connection therewith will prove a powerful influence in stimulating public interest in good architecture in the community. What was done in Altoona is an example of what can be done along similar lines in other cities, provided the same spirit of community interest and cooperation prevails.

MUNICIPAL ART IN BALTIMORE

The Municipal Art Society of Baltimore has during the thirty-one years of its existence accomplished a tremendous amount of work in its endeavor to make Baltimore a more beautiful city; two of its achievements, the Court House mural decorations, and the park system, would in themselves justify the existence of this public-spirited organization. These and many other projects are recounted in a booklet lately published, "The Municipal Art Society of Baltimore City," by Warren Wilmer Brown.

At the age of one year, the Society had more than 550 members. Before it was two years old, it had raised $30,000 for art work, and was in a position to erect statues to men famous in Maryland's history. Fremiet's equestrian statue of Col. John Eager Howard and Marqueste's statue of Severn Teackle Wallis were among these.

The park and city plans are perhaps the Society's outstanding achievements. Advocated by the Municipal Art Society in its infancy, the Park Plan, prepared by Olmsted Brothers of Boston in 1903, was immediately adopted; in 1906, Carrere, Brunner and Olmsted were employed to frame a City Plan. Equally effective was the creation of a Civic Center in a badly depreciated neighborhood. Dilapidated structures were removed from an area of about four blocks, where the War Memorial now stands.

Under the auspices of the Municipal Art Society, the first great sculpture show was held in the United States, arranged by the National Sculpture Society in 1908 in the Fifth Regiment Armory, Baltimore. So great was the public interest that the Municipal Art Society not only met expenses but made a profit of nearly $6,700.

The Society has also interested itself in national art matters; it endorsed movements for a National Art Commission, for the preservation of Fort McHenry and for the removal of the tariff on important works of art.

The Baltimore Museum of Art project and the Howard Street Plan, carried to successful conclusions in the past few years, were supported by the Society for more than a quarter of a century.

Each winter members of the Society are privileged to hear series of lectures on art topics, parks and city planning by experts in the respective fields. First held in McCoy Hall, Johns Hopkins University, they are now given in the Maryland Institute.

LOS ANGELES' MUNICIPAL ART COMMISSION

The Municipal Art Commission of Los Angeles considered plans during 1929 in excess of $11,000,000 according to its annual report, recently issued. Approximately $4,400,000 of this valuation represented bridge and tunnel plans.

Among the plans approved was a Memorial Library of Tudor architecture, to cost $40,000, and to be erected opposite Los Angeles High School. It will contain a stained glass window in memory of the seventeen high school alumni who lost their lives in the World War, a gift from the Alumni.



A BIT OF OLD FREDERICKSBURG (PHOTOGRAPH) FRANCES BENJAMIN JOHNSTON
INCLUDED IN EXHIBITION, LIBRARY OF CONGRESS, WASHINGTON, D. C.

A Greek amphitheater for Vermont Canyon in Griffith Park was approved; it will seat 5,000 persons.

Two oil paintings were purchased by the City of Los Angeles for the Mayor's office in the new City Hall: "High Sierras" by Leland Curtis and "California Foothills" by Maurice Braun. "California," by Dana Bartlett, was acquired by the Felipe de Neve Branch Library in Lafayette Park.

A portrait of former Mayor Cryer by S. Seymour Thomas was presented to the City by a citizens committee; it is on exhibition in the Art Commission's session room. Throughout the year the Commission maintained an exhibition of paintings by Los Angeles artists.

ARCHIVES OF COLONIAL ARCHITECTURE

The Library of Congress Department of Fine Arts has entered a new field of activity within the last few months—the building up of archives in the way of photographic records of American Colonial architecture. These records, according to the present plan, will consist not only of prints to be studied on the spot, but of negatives from which prints may be supplied to those desiring them throughout the country. Gifts of some five thousand professional or semi-professional negatives have already been received or promised. These are now being catalogued, and an extensive catalogue is also being prepared of illustrative material which has appeared in books and magazines.

This new undertaking of the Division of Fine Arts was inaugurated recently by an exhibition of photographic studies by Frances Benjamin Johnston, constituting a pictorial survey of the architecture and gardens of old Fredericksburg, old Falmouth and other historic Virginia places. These photographs were made at the instance of a resident of Fredericksburg because of a strong desire that a record be preserved of the charming old town as it is today, and of estates in its vicinity. Miss Johnston has long been known as one of the leading pictorialists of this country, and the studies included in this collection are not mere photographic presentations but works which interpret the

spirit of the place, works rendered through the medium of the camera with maximum artistic feeling and suggestion. The prints, one hundred or more in number, have not the appearance of ordinary photographs but rather of photogravures, being printed in soft gray on paper with a slightly rough surface. The effects produced of sunlight and shadow, of atmosphere, even in some instances of color, through nice adjustment of values, are extraordinary. The photographs of little houses are charming in the highest degree, and the presentations of the dignified old homes with their exquisite settings are no less sympathetic. In many instances figures have been cleverly introduced into the compositions, adding not only to the possibility of judging scale but also to the human interest. Miss Johnston in this collection portrays both small and great, interiors as well as exteriors, conveying a real sense of the flavor of place, of the life that was lived in the past and is lived today. These photographs are not only pictorial data but historical documents, a delightful and most artistic record.

Miss Johnston has most generously deposited in the safe keeping of the Division of Fine Arts of the Library of Congress for its photographic archives numbers of negatives which she has made, among them a notable series of photographs of Italian and other gardens.

For many years the Library of Congress has served as the national repository for historic papers, presidential manuscripts and similar material, and is in consequence becoming the outstanding research center for students of early American history. No effort, however, has been made to record on a national scale the material aspects of our past, and it is felt that for the purposes of general study of our ancestral architecture, especially of such examples as are doomed to disappear, there is urgent need for a place where photographic records from the whole United States may be assembled. It is for this reason that the Division of Fine Arts has undertaken this new activity.

The work of assembling this collection of pictorial records is being conducted by Dr. Leicester B. Holland, Head of the Division of Fine Arts of the Library of Congress, under a grant of $5,000 from the Carnegie Corporation of New York. This grant will afford opportunity to test out the potentialities of such a collection, both by allowing funds for acquisition and for clerical service, such as cataloguing, etc. It is hoped that eventually sufficient funds will be available to purchase professional collections and undertake pictorial surveys of districts not yet properly photographed. Such a collection as Dr. Holland has in mind should prove invaluable to architects, historians and students of the past, as well as of great interest to the general public.

A WELL-BALANCED EXHIBITION IN BUFFALO

The Buffalo Fine Arts Academy held in the Albright Art Gallery from April 27 to June 16 its Twenty-fourth Annual Exhibition of Selected Paintings by American Artists, supplemented by a group of water colors by Dodge MacKnight. This collection included the work of both conservatives and Modernists, all, however, recent works. Among the artists represented were Gifford Beal, Cecilia Beaux, George Biddle, Ernest L. Blumenschein, Edward Bruce, Charles Burchfield, Arthur B. Carles, John F. Carlson, Randall Davey, Charles H. Davis, Guy Pene Du Bois, Gertrude Fiske, Frederick C. Frieseke, William J. Glackens, Lilian Westcott Hale, "Pop" Hart, Charles W. Hawthorne, Rockwell Kent, Karl Knaths, Walt Kuhn, Jerome Myers, Malcolm Parcell, Redfield, Seyffert, Sloan, Sterne, Waugh and John Whorf. These are by no means all, but they give a very fair idea of the catholicity of the exhibition.

Said Mr. Hekking in his foreword to the catalogue of this notable showing:

"We are living in the midst of an artistic upheaval and change, a period when artists are re-analyzing their philosophies and rededicating themselves to the standards and creeds that have proved sound by long experience or, as is the case of the younger generation, are striving to push on into an uncharted sea in search of new artistic discoveries and development.

"So long as the search is an honest and sincere one there can be but one altruistic answer—an interesting new art development which is coming in the not distant future. Some critics believe it is already here. This, however, does not mean that the men who

have made history in the present and past decades should be discredited. They made the same contribution to the generation just past that some of the younger men are making today.

"Artistic development can only come collectively when a group of talented men seriously struggle for growth. The moment an artist stops struggling he stops developing and the curve of his progress is in danger of running down instead of up. The public may not sympathize with his immediate efforts, but those artists who have made the greatest contributions have consulted their own consciences and their own feelings first and foremost, as they should.

"With American artists thoroughly stirred about their profession and making their supreme effort, is it too much to make an appeal to the American public to rise to the occasion and meet this effort with patronage? The foreign visitor to our shores is not interested to see our Rembrandts so much as he is to see our American art. It seems to me that the successful American citizen inherited with success the responsibility which democracy took from royalty in past ages, to foster by patronage its genius. This is, however, not only a responsibility; it is a privilege."

MODERN ART IN CINCINNATI

For thirty-seven years the Cincinnati Art Museum has held a summer exhibition of Contemporary American Art. As a rule the exhibition opened in June and continued until September. This year the term was shortened to a single month—June 1 to June 29. Also the character of the exhibition was to a great extent changed, the collection of 101 paintings and 9 works in sculpture being confined almost exclusively to those of the Modernist school. The foreword to the catalogue, written by the Director, Mr. Walter H. Siple, sets forth the reasons for this change and is not only interesting but significant as indicative of present trends:

"This year," Mr. Siple said, "the invited pictures have been selected from notable exhibitions held, for the most part, in New York, and the artists represented are those who have aroused critical comment because of their serious attempt to establish in America a school of painting which will be expressive of our own country and our ow times. Many of the paintings are bound t stimulate a controversial attitude, for man of the artists have assimilated influence from various sources. Several of them undoubtedly, have submitted themselves t the contemporary tendency toward abstrac tion; others have divorced themselves fro naturalism and have evolved a style that i distinctly personal. In many cases the crea tive imagination of the artist has produced definite mood by an interesting use of subtl color harmonies and expressive design Sometimes the work of our best artists toda is difficult to understand, and one frequentl hears the comment that these men hav based their work on no tradition and ar completely lacking in technical facility This lack of understanding on the part of th public is frequently the result of a failure t realize that the twentieth century tends t be international in character. Because an artist has not sought his inspiration in nine teenth century academic tradition, which was based on a realism that tried to super sede the camera, is no reason why he should be thrown out of court. Many influences have been brought to bear on the progressive artists of today—Persian miniatures, Jap anese prints, Chinese painting, Negro sculp ture, the archaic art of Greece and Egypt, the color of the Near-East, all these have played their part.

"We are living in an exciting age, and America is particularly fortunate in possess ing the vigor of youth. As a result of this, creative minds are producing interesting things. Whether or not we agree with what is going on today, it is always stimulating t meet personalities with new points of view and to discuss with them their ideas and ambitions." The Thirty-seventh Annua Exhibition, Mr. Siple believed, provided such an opportunity.

Among the artists represented in this exhi bition whose works were illustrated in the catalogue were George Biddle, John Carroll Elsie Driggs, Guy Pene Du Bois, Emi Ganso, Edward Hopper, Morris Kantor Henry Lee McFee, Kenneth Hayes Miller Georgia O'Keefe, Joseph Pollet, Charle Rosen, Henry Ernest Schnakenberg, Charle Sheeler, Simkha Simkhovitch, Eugen Speicher, Maurice Sterne, Max Weber, an Carl Zimmerman.



Courtesy, The Downtown Gallery, New York

PICNIC — SAMUEL HALPERT

INCLUDED IN AMERICAN EXHIBITION AT VENICE

WORK AMONG COUNTY SCHOOL CHILDREN IN SAN DIEGO

The Fine Arts Gallery of San Diego, California, during the past season has extended its educational programme to children in the county schools, as well as those in the schools of the city of San Diego. One day each month from December to May was set aside for the students and teachers of San Diego County. At each of these meetings a different programme was arranged, a different subject taken up. These programmes were prepared and carried out by Robert Hunter Paterson, Assistant Director in charge, through the cooperation of Miss Katherine Morrison, Supervisor of Art in San Diego County, and Mr. Reginald Poland, Director of the Fine Arts Gallery. A feature of these programmes was a souvenir, in the form of a folder with a tipped-in illustration, in most instances in color, which was presented to each of those in attendance. One of these illustrations was of "The Spinners" by Velasquez; another Correggio's "Holy Night"; a third, "Mountain Lion," by Arthur Putnam; a fourth a stained glass window depicting the Legend of St. Martin; a fifth, "Venetian Waters," by Ettore Tito. The text accompanying these souvenir prints was written with the purpose of further awakening the interest of the children and fixing in their minds the lesson of the day. Obviously, the fundamental intent was the opening of the eyes of the children to beauty in various phases of art. And in this connection it was interesting to note that a number of the programmes included musical selections, thus correlating the arts.

The attendance at these meetings was most gratifying, especially in view of the fact that no money was available for transportation and the students had to be responsible for getting themselves to the Gallery. Some of them traveled as far as 63 miles. The attendance was never less than 100 and on certain days reached as high as 197.



RUG DESIGNED BY AND EXECUTED UNDER THE DIRECTION OF ELIZABETH S. GANE

ART AND INDUSTRY. MISS GANE'S RUGS

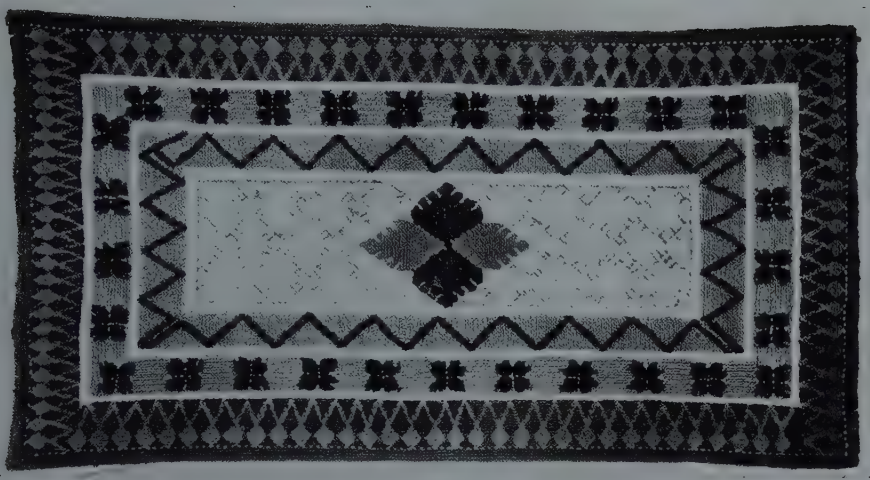
This is essentially a day of mass production, but curiously enough a tendency has developed in recent years to recognize the potentialities of the small manufactory. France has long done so and has profited therefrom. We in this country are beginning to do so, and now and then one hears of a small manufactory being set up in a place comparatively remote from commercial districts, with excellent result.

Such is the case of a small manufactory of hand-made rugs in the Spanish manner organized and conducted in Santa Barbara, California, by Elizabeth S. Gane. Just as the architecture of old Spain has been adapted to the American landscape, so have the designs of Spanish textiles been utilized by Miss Gane and her associates for rugs and hangings suitable to the modern Spanish interiors. "These rugs, "Miss Gane has said in an article in *California Arts and Architecture* for May, "are not reproductions. They show the touch of the individual, the craftsman, the master-weaver. In some of them the pile is very thick, deep and springy, while in others a smoother, more closely woven surface permits the use of many-colored, intricate designs. . . . Because of the research preceding the designing and because of the study and skill given the design, these rugs may well be described as works of art."

Experiments have been made in dyes, and a search, the world over, for the finest



RUG DESIGNED BY AND EXECUTED UNDER THE DIRECTION OF ELIZABETH S. GANE



RUG DESIGNED BY AND EXECUTED UNDER THE DIRECTION OF ELIZABETH S. GANE

examples of such work is said to have repaid the designer and artist a thousandfold. There is no duplication of design. Each rug is a signed and finished work of art.

Not only do these designers and craftsmen use Spanish motives but not infrequently they design in Modern mode. To interpret the life of today in terms of today's art and craft seems indeed to them and to their leader a worthy motive. They work in close cooperation with the architects and often render designs made by them for special rooms and places. Artists also cooperate. Allan Cram of Santa Barbara has recently designed for execution by these looms two large rugs to be used in the Bel-Air Bay Club on Santa Monica Bay.

In olden times the women of the house made their own hooked rugs, creating unconsciously heirlooms of the present generation. Today these California women, four at a rug, in large designs or alone at a smaller loom, work out what they claim to be the spirit of Santa Barbara in gay colors and good design evolved by talented artists.

THE HOPI CRAFTSMAN

The Museum of Northern Arizona held its first annual exhibition of Indian art, "The Hopi Craftsman," in the galleries of the Museum at Flagstaff, July 2–9.

This exhibition was held subject to the approval of the Commissioner of Indian Affairs for the purpose of stimulating Indian art and improving the workmanship of the Hopi craftsmen. Our pueblo people of the Painted Desert, expert craftsmen since prehistoric times, noted as weavers, basket-makers and potters, are in danger of becoming the victims of a demand for mass production. Due to an increasing tourist trade in small inexpensive pieces, by an indiscriminating public, workmanship is degenerating and characteristic Indian forms are being replaced by nondescript and hybrid articles. Many of the older forms have both high aesthetic and commercial value and, should we allow them to disappear, American art would suffer a distinct loss.

To assure the continuance of this kind of work, the Indian artist must find it worth his while to produce a superior article of artistic value which is far more time-consuming than this "made for the trade" product. The Indian craftsman is keenly aware of artistic quality.

The Museum of Northern Arizona feels that there is a market for this high-class and extremely decorative material. The American home of Spanish-Indian inspiration calls for the use of an Indian crafts motif, both in house and garden. The museum collector experiences increasing difficulty in searching out old types of Hopi art. It is hoped to be able to have the old forms reproduced by modern craftsmen.

The Museum's aim is to put these Indian



OBVERSE, FIRST MEDAL ISSUED BY THE SOCIETY OF MEDALISTS
DESIGNED BY LAURA GARDIN FRASER

craftsmen in touch with a public which will appreciate an always limited supply of rare American handicraft.

MARY RUSSELL F. COLTON.

THE SOCIETY OF MEDALISTS

The Society of Medalists has lately issued its first medal, a work in bronze by Laura Gardin Fraser, showing on its obverse a huntsman with gun upraised and hunting dog standing by, and on its reverse a pheasant or grouse. In connection therewith the following little statement by Mrs. Fraser herself has been issued:

"There are many persons who desire to collect medals but are unable to do so because the medal is used in most instances as a specific award. The scope of subject matter which bears no relation to a particular person or occasion embraces many forms of expression and the sculptor has a large field of choice. In this case, I felt that a sporting subject would be a departure from what one has been accustomed to seeing in medallic art. Therefore, I chose the hunter with his dog because it presented the opportunity of telling a story embodying a human and animal element. It has been studied as to correctness of detail so that it should have an appeal to those who are interested in out-of-door life. The ruffed grouse forms the reverse. It may be considered as a national game bird and is distinct in character and very decorative. It is to be hoped that there is sufficient merit in the rendering of this work to appease the collector whose interest is in the art of the medal."

Members of the Society of Medalists, which now has its headquarters at the Art Center, New York, pay eight dollars a year and receive two medals.

BOSTON HAPPENINGS

Summer's acceleration and nationalization of art in New England began in late spring with the hanging of summer exhibitions, many of them of Tercentenary interest, in Boston galleries and at the near-by shore resorts. As for the latter seasonal fixtures Ogunquit's Art Center opened first this year on June 15. Thereafter came in rapid succession Provincetown's modernist show, to run through July and be followed in August by the so-called "regular" exhibition; the early July openings of the three art societies of Cape Ann—the North Shore Arts Association, the Gloucester Society of Artists and the Rockport Art Association, the last named newly housed; the arts and crafts exhibition of the Marblehead Association, to be followed in August by the annual display of paintings; the



REVERSE, FIRST MEDAL ISSUED BY THE SOCIETY OF MEDALISTS
DESIGNED BY LAURA GARDIN FRASER

second of the season's shows at the Concord Art Center; the customary mid-July private view and reception of the Newport Art Association; a summer show of works by Boston artists at the Whistler House, Lowell, and several other neighborhood displays.

Helpful to Harvard University summer students and others in appreciating the nineteenth century background of New England art is the memorial exhibition of works by Professor Charles Herbert Moore (1840-1930), which was hung about commencement time in the principal exhibition gallery of the Fogg Art Museum. It commemorates a man under whom literally thousands of Harvard and Radcliffe undergraduates learned to draw honestly if meticulously and to make trig little water colors after the formulas set by the instructor's English master, John Ruskin. From 1870 until 1910, when Moore retired to spend his last years in England, Harvard was the focus of a creative art culture that was distinctly antagonistic to and critical of the conventional art school methods, those transplanted from Paris to New York, Chicago, Washington and such places. Here, now, is a quite complete record of Professor Moore's professional activities: his dry but well characterized portrait of Ruskin, made in 1867; his scholarly water color sketches of old cathedrals, of picturesque European cottages and mountain scenery; his minute and loving studies of rocks and flowers; his faithful copies after the masters whom the pre-Raphaelites loved. His courses in drawing being supplementary to the lectures in the history of art delivered by his great compeer, Professor Charles Eliot Norton, Moore made himself an American influence, a person to be considered whether you like or dislike his viewpoints, in any survey of the arts in North America. This summer's memorial exhibition, withal, is unlikely to be routed among the other art museums. It will have to be seen, if at all, in its Harvard college setting where it surely seems to belong.

Most entertaining to most visitors in summer-time Boston are the portraits of their own and their wives' ancestors which the Tercentenary celebration has brought forward in almost bewildering array. Besides the Tercentenary exhibition at the Museum of Fine Arts, elsewhere described, the Fogg Museum has rehung its American room with portraits set amidst colonial furniture and silver. The Robert C. Vose and Casson galleries, in Copley Square, compete frankly during the summer for the tourist's attention to their colonial offerings.

Mr. Vose has borrowed from the Sears Museum at Elgin, Ill., one of the key pieces

of New England colonial art, an unknown sitter initialed "W. R.," presumably the same "W. R." who made Mr. Clarke's Governor Bellingham in 1641, only eleven years after the settlement of Boston. From this work onward into the early nineteenth century the Vose collection, consisting in part of loans and in greater part of canvases owned by Mr. Vose, is rich in works of both historical and artistic significance. His Pelhams, Smiberts and Blackburns alone would fill a museum gallery.

Equally alluring to antiquarians are some of the "finds" brought forward by Sidney Woodward at Casson's. A striking portrait of an unknown man is signed "Smibert, Rome, 1728." It is clearly one of the works made by this Scottish painter before he sailed for Newport in September, 1728. There must be many of these earlier canvases in Great Britain, if one knew where to find them. Three Smibert portraits of Tartar chiefs, painted in Italy for the Czar, may still be preserved at Leningrad. Pre-American Smiberts meantime are certainly a rarity in North America.

Of special historic note in the Casson collection is Henry Inman's portrait of Mrs. Eaton (Peggy O'Neill), the Washington barmaid who made Martin Van Buren president of the United States.

Modernism, amidst the ruck and welter of the historic art, hibernates in Boston's summer. Only at the new and futuristic Lamson & Hubbard gallery did July first shed light in downtown Boston upon a display which Greenwich villagers strayed from their usual beds and boards conceivably might regard as worth while: a collection of the clever pictures of Harry Hering of Brooklyn.

F. W. C.

RECENT ACQUISITIONS

The Minneapolis Institute of Arts has acquired for its permanent collection one of the outstanding works of the modern French sculptor, Numa Patlagean. This is a head of "Pierrot," purchased from the recent exhibition of the works of Patlagean held at the Institute and presented to the museum by Mrs. Alfred Pillsbury of Minneapolis. The head of "Pierrot" is cut with great simplicity from a block of white marble and rises from the rough cut base as from a clown's ruff. The image is flexible and simple in form and the delicate modulations of the surface are subtle and evasive. Numa Patlagean, who is one of the school of younger artists in France today, spent several months in this country during the past season, lecturing in various American cities. He visited Minneapolis at the time of his exhibition there and personally arranged the showing.

The Minneapolis Institute of Arts has recently received two other important gifts, which add to the richness and variety of its permanent collections. One of these is a collection of furniture, ceramics, rugs, jewelry, textiles and Egyptian antiquities, numbering more than 2,000 objects, bequeathed to the Institute by Miss Lily Place, a former resident of Minneapolis who for many years prior to her death a year ago had made her home in Cairo, Egypt. The other gift is a small but choice group of objects presented to the Institute by Mr. George D. Pratt, of New York. These works, which were formerly included in Mr. Pratt's private collections, include textiles, Indian miniatures, a Celadon plate, and a group of medals, all of which will be shown with the Institute's collection of near Eastern art.

THIRD CONGRESS OF DECORATIVE ARTS

Mr. Russell A. Plimpton, Director of the Minneapolis Institute of Arts, has been officially designated by the President of the United States, on the recommendation of the American Federation of Arts and the Department of Commerce, as American representative at the Third Congress of Decorative Arts to be held in Antwerp, Belgium, August 11 to 15.

According to a letter from Prince de Ligne, Ambassador to the United States from Belgium, the two principal objects of this Congress are: (1) a study of the means to develop the decorative arts and crafts; (2) a study of methods to this end as employed by teachers, manufacturers and governmental representatives.

The presiding officer over the first section of this Congress will be Mr. Jules Baets. This section includes the improvement of artistic handicrafts; the research of the causes which are responsible for the deca-

dence and disappearance of certain handicrafts and the ways to give them impulse in harmony with the modern application; the improvement in teaching craftsmen and the methods of obtaining a better understanding between the school and the workshop. The second section, of which Dr. J. F. Boonroy is President, will concern itself with the obligations of public authorities toward craftsmen, the rights of ownership and a study of the crafts in which decorative arts will find application.

An exhibition of arts and crafts will be held at the time of the Conference.

LONDON NOTES

In my Notes of last month I postponed fuller mention of the most interesting Wedgwood Bicentenary till the opening of the Exhibition at the Victoria and Albert Museum. This took place yesterday but was very appropriately preluded on the evening previous by a meeting at the Royal Society of Arts, at which, as a member of that Society, I was present when a paper was read by Mr. Harry Barnard on the subject of "Josiah Wedgwood, F.R.S., Potter, Inventor and Man of Science." On both these occasions Mr. Frank Wedgwood, a descendant of Josiah, was present, at our Society being in the chair, and at the Museum having the task of opening the Exhibition, which will remain open till July 12; and with Mr. Barnard's illuminating paper and the Museum display to follow one could really get a good hold of the subject, even apart from other celebrations, such as the pageant lately held in the Potteries and the exhibition just opened at Messrs. Heal's Galleries in Tottenham Court Road of historic pieces of Wedgwood.

Taking all of these together, the impression formed is that Josiah Wedgwood (b. 1730) was a great personality of his time, a man of very fine abilities and very high character; and next that the characteristic of his work was what has been well called consistently high technical quality and a certain classical restraint in decoration. Taking the man first, his life story is one of determined application and industry conquering at last physical and material difficulties. Apprenticed at fourteen to his brother Thomas, at sixteen he had to leave the bench and wheel owing to knee trouble; yet even this set-back did not discourage him, for he devoted the remainder of his apprenticeship to self-culture, to experiment with clay material, imitating porphyry, marble and tortoiseshell, and finally devoting his attention to the Staffordshire cream-color ware. Of course we must remember that Josiah had a great pottery tradition behind him; but the cream ware was his first big success, and when we look at the pieces shown we can understand that it caught on with the public and was followed by other potters. It came under the notice of Queen Charlotte, wife of George III, and she gave Josiah an order for a tea service, which gained this ware the title it still, as I understand, holds in the trade of "Queen's ware"; and a yet further glory came from the order from Catherine, Empress of Russia, for a complete table service consisting of 952 pieces, each with a different British landscape painted upon it. This set was completed and on view in Soho in 1774, and by this time Wedgwood's fame was European.

But we come now to a new and even more attractive development. In England of that time the cult of the antique was a passion and an inspiration. Men of means and birth made the "grand tour" and came back from Italy with collections of marbles, such as those lately sold at Lansdowne House or at least with paintings, drawings, prints and cameos. Josiah, with his persistent self-culture, came to share in this interest and named his potteries "Etruria"—perhaps inspired by that Etruscan scholar Sir William Hamilton—inventing a ware which reproduced the beauties of antique cameos in white on a ground either pale green, rich black or shades of blue. That great classic designer, John Flaxman, had come to help him, and the wonderful Portland vase was entrusted to him for reproduction and forms a high-water mark of this beautiful ware. Actually it is copied on dark ground, which to my taste is even better than the blue, and beside it came forth all those beautiful Wedgwood creations which we associate most directly with this famous ware. Messrs. Wedgwood have only lately secured an energetic and capable Art Director in Sir Charles Holmes, late Director of our National Gallery, who was present at our Royal Society lecture; but, speaking myself to Mr. Frank Wedgwood after the address I ven-

tured to express the hope—and had, in fact, his own assurance—that though new forms of design might very properly be made use of, the traditional Wedgwood ware, which belongs to our glorious eighteenth century, when England really was still her great self, would never be neglected or abandoned.

I have devoted my Notes this time to this one subject, because the Bicentenary of Wedgwood has created immense interest, and I may add that old Josiah himself, with his unflagging industry, his strong sense of duty, his love of good work, good material, clean, sound design, does belong to the old and fine tradition which we look back to with pride—perhaps sometimes in these worser times with regret.

S. B.

PARIS NOTES

An enlightening collection of Corots at the Rosenberg Gallery was brought together for a charitable object, "l'Allaitement maternelle," and attracted many visitors. It showed more than any other group of his I have ever seen the variety of his work, both in subject and treatment. We are apt to visualize Corots as graceful landscapes only, but here we found his large portrait of "La Femme à la Toque," a strong and beautiful work; several interesting "Mandolinists," the stuffs of whose gowns are finely painted; a nude, "La Source," sensitively modelled and painted; a remarkable fawn dancing with a goat in the woods; a pearly "Port de la Rochelle," and many landscapes in which the trees are minutely painted or mistily suggested, and little blond roads of France lead to regions of delight. Full of poetry was this exhibition, all in tones deliciously soft and suave, melting into one another as in Nature herself. With so many false Corots in existence—there are said to be thousands in our own country—it is well to remember this perfection of the artist's genuine productions.

There is the usual small display of decorative arts in the Salon, consisting of glass cases with a few fine book bindings, some newly designed silver, with the square effect, by de Thèze, lace by Madame Puigandeau, stained glass by Lardeur, some effective translucent enamels by Heiligenstein, Colotte's beautiful sculptured crystal, several rugs of no especial distinction by Vaquez, and stuffs by Louise Leroy, a number of vases of modern designs, a few specimens of woodcarving, and Casimir's silver and enamel boxes. The chief element of the Salon are the paintings, with sculptures following considerably behind in quantity, and the decorative arts almost negligible in proportion. This Salon received about 7,000 exhibits.

The 20th "Salon des Artistes Decorateurs," a separate exposition but also held in the immense Grand Palais, is almost purely commercial in character, and includes this year a section contributed by the German "Werkbund," a company of architects and decorators working in close communion to produce, what? Rooms which are a cross between laboratories and offices—light in effect, giving an air of space even when there is not much, chairs invariably made of metal in combination sometimes with leather or straw work, tables entirely of glass, and a very impracticable bathroom with a tub square in shape and very limited in size. Someone has called attention to the fact that there seems no provision in this proposed dwelling for children—that it is made for unmarried people, an idea which we are unaccustomed to associate with Germany, but this may be because it is supposed to be a "boarding-house." Mr. Walter Gropius is at the head of this highly disciplined association of workers for modern hygienic efficiency. The exhibition is regarded as important, as giving the newest indications, at least in Germany, of the development of architecture and interior decoration—or rather lack of it—in our future habitations; but to the normal observer, not entirely cut off from the customary ideas of beauty and comfort which have reigned sufficiently long in the world to have acquired some standing and respect, these new suggestions, however capably carried out, and with whatever laudable intentions, are simply impossible to accept. The French exhibit is infinitely nearer to beauty, with Ruhlmann's harmonious interiors, and Lalique's clear soft effects, largely produced by his famous glass, with Jean Dunaud's astonishing boudoir (for an actress, I believe), with its large, somber mural designs of elephants, tropical birds, etc., most exotic in effect; Bouchet-Dennery's luxurious room, and Michel Dufet's zebra chairs, and also some stained glass screens with animal designs by Jouve

himself. Between the German and French "efficiency" there remains this vital difference: the Germans, in developing the new ideas, have been over-efficient, they have forgotten beauty; the French have produced new, and sometimes more "hygienic" designs for interiors, but one of their principal elements is beauty. The new generations can choose for themselves.

The American painter, William S. Horton, who has been painting in Switzerland all winter and early spring, is preparing in his Paris studio for an important exhibition in England this summer of about sixty of his canvases. They will include the series of "The Golden Towers of Gotham," seen in New York last winter, with the addition of other landscapes and flower pieces in paint, pastel and gouache. The exhibition will not be shown in the shops of dealers, but in provincial municipal art galleries and museums, beginning with the Corporation Art Gallery at York, and passing to Bath, Liverpool, Bristol, Manchester and Birmingham. It is hoped to make this exhibition representative of the variety and continual development and expansion of Mr. Horton's art.

Louise Morgan Sill.

ITEMS

The Corcoran Gallery of Art, Washington, D. C., will hold its Twelfth Biennial Exhibition of Contemporary American Oil Paintings from November 30, 1930, to January 11, 1931. As heretofore, the William A. Clark prize awards, established in 1921 through an endowment of $100,000 of the late Senator Clark, will be made. These are: First prize of $2,000 and Corcoran Gold Medal, second prize of $1,500 and Corcoran Silver Medal, third prize of $1,000 and Corcoran Bronze Medal, and fourth prize of $500 and Corcoran Honorable Mention. Three years ago an endowment fund of $100,000 was established by Mrs. William A. Clark, the income from which is for use in meeting the expenses of organizing these notable Biennial Exhibitions. Thus these costs, as well as the prize awards, have been provided jointly by the late Senator Clark and his widow through their respective gifts. The surplus income from both funds is to be used for the purchase of works of art by American artists for the permanent collections of the Gallery. Circulars and entry cards for the coming exhibition will be issued about September 15 and may be had upon application to the Corcoran Gallery of Art.

In connection with the Twelfth Annual Exhibition of the Greenwich Society of Artists recently shown in the Art Gallery of the Greenwich Library, the following prizes were awarded: the Friends of Art first prize to a painting by Florence W. Gotthold entitled "Venetian Lady"; the Friends of Art second prize to Elizabeth C. Whyte's "Portrait of Mrs. Lovell"; and the Friends of Art third prize to Dorothy Ochtman's decorative still life, "Autumn Light." Honorable mention was accorded Cora Parker for a garden picture, "Tulip Season," and to Gladys Brannigan for a water color entitled "Windfalls."

The Alumnae Association of the Philadelphia School of Design for Women purchased for its permanent collection the following works from the annual exhibition held in the School at the close of the scholastic year: "Late Afternoon, Gloucester," an oil painting by Susette Keast; "Rain at Rouseau Dominica," a water color by Constance Cochrane; and "Lynmouth" and "Cagnes-sur-Mer," gouache drawings by Edythe Ferris. The jury of selection and purchase committee was composed of Lucile Howard, Chairman; Nancy Maybin Ferguson, Arrah Lee Gaul, Paulette van Roekens Meltzer and Grace Anglada McCracken. A special feature of the exhibition this year was a group of paintings by the late Cora Brooks. The permanent collection of the Alumnae Association, which is available for loan exhibitions, includes works by Isabel Branson Cartwright, Cora Brooks, Mary Russell Ferrell Colton, Arrah Lee Gaul, Nancy Maybin Ferguson, Lucile Howard, Helen McCarthy, Paulette van Roekens Meltzer, Grace Anglada McCracken and Esther A. Richards. No charge is made for the loan of this exhibition, but the borrower pays expressage in both directions.

The National Association of Women Painters and Sculptors is holding at its national headquarters, The Argent Galleries, 42 West 57th Street, New York, a selected exhibition of members' work in all mediums, which will continue throughout the summer months.

BOOK REVIEWS

SIXTEEN DRYPOINTS AND ETCHINGS, A Record of the Great War, by Percy Smith. Foreword by William Rothenstein, and an Introduction by H. M. Tomlinson. The Soncino Press, 5 Gower Street, London. Issued in a limited edition of 167 copies. Hand-made paper.

In dramatic quality, force and significance this volume is akin to R. C. Sherriff's great play, "Journey's End." Like the play, it sets forth war graphically and with convincing verity. Furthermore, it is very terribly human, a reflection of life in connection therewith. Like the play also, these etchings and drypoints are amazingly simple and at the same time profoundly emotional.

In a foreword to the book William Rothenstein says that the usual response from dealers or publishers today when drawings or paintings dealing with the scene of the War are offered is, "No one now wants to be reminded of the War," but that Mr. Percy Smith, he imagined, was "impelled to speak in the lingua franca of the craftsman, whether he finds listeners or no, of what his eyes, and his spirit, perceived." "These things," he continues, "are not given or withheld on account of what the public may be assumed to want, or not to want. Nor is one moment more propitious than another. Sincerity is not likely to be either in or out of the fashion." In making these drawings, Percy Smith, he maintains, was following "the greatest of all traditions—the habit that man has of following his artistic impulses wherever they may lead him—the tradition of artistic integrity."

Mr. Tomlinson, in his introduction, makes it known to many for the first time that the etcher during the War was a gunner—one of the crew, consisting of 110 men of the Royal Marine Artillery, of a 15-inch howitzer, the responsibility for which the War Office declined and the Royal Navy took over. It was during the interim of firing this "huge and horrible weapon" that the artist found time to record what he saw. "As an artillerist Mr. Percy Smith has nothing to do with the pictures," Mr. Tomlinson says. "It merely indicates how it came about that an artist sojourned on the Somme and was able to steal away at times; was able to leave a gunner personality behind him and become no more than a useless, sane and observant creature with a sketch book, putting on record what he saw about him, that incredible landscape of modern war, in the light of the better knowledge which survived in him. . . . The artist is veracious. He tells you even how he felt about it." And further on he continues: "To get such pictures one had to loiter in that country," adding: "One only loitered there because there was no help for it. We may be thankful, therefore, that Mr. Percy Smith, between working his gun and observing for it, kept his sketch book handy, for here that old scene above the Ancre Valley and on the Thiépval Plateau lives again." And then Mr. Tomlinson paints a word picture of what that place looked like at the time, a picture which completely agrees with Mr. Percy Smith's drawings and is but little less graphic—a picture which shows the artist's environment at that time to have been an exaggerated, if traditional, Hades.

Two of the sixteen prints included in this collection were issued originally in the "Dance of Death" series, acquired upon issuance by some of the leading print galleries of the world. Others are new, or comparatively so. All are essentially illustrative. The artist has a great and terrible subject which he sets forth with the utmost artistry. The one without the other would have fallen hopelessly short. And in spite of all the horror and grime constituting this nightmare, the artist triumphs at the end in the final print entitled "Moonrise on the Somme," which shows that man-made desolation glorified by nature in all its immutability.

This book was over-subscribed before issuance. It is a work, however, which should not be kept in a cupboard but should be widely known. That its issuance does not take place until twelve years after the Great War ended is in itself significant. Such a cataclysm benumbs understanding and can only be even measurably comprehended at a sufficient distance to correct perspective. We have here a great work.

HOW THE DERRICK WORKS. Pictures and Text by Wilfred Jones. The Macmillan Company, New York, Publishers. Price, $2.00.

A strange book, one might say at a glance, to be given a place on the desk of one who

reviews only books on art. But one glance within the covers will dispel any doubts as to misplacement. Much is said today about the spirit of modernity, about art keeping pace with commercial progress. Here is the thing in fact. The derrick has made the erection of modern buildings possible, it is one of the largest factors in modern life, and the romance of its use is one of the greatest romances of all time. It is this romance which, by word and picture, Wilfred Jones has most dramatically and graphically set forth.

Someone has said that, until we can make peace as picturesque as war, peace will be unattainable. This story of "How the Derrick Works" makes peace as picturesque as war and shows it to be no less hazardous—equally an opportunity for the continuous display of courage and daring, intelligence and skill, which measure the stature of human attainment and allow exercise of the most manly virtues.

Wilfred Jones is primarily an illustrator. He has illustrated Padraic Colum's tales of King Arthur in Wales. His edition of "The Epic of Kings" is rightly highly praised. His decorations for the Beard's "American Civilization" are notable for merit. He has illustrated much for the Sunday *Times Magazine*. He is interested in the structural work of modern building. He knows the derrick, as it were, at first hand. His illustrations and decorations for "How the Derrick Works" are in black and white and blue, are modern in their amazing simplicity, but are accurate in detail—works of art.

SPANISH ILLUMINATION, by J. Dominguez Bordona, in two volumes. Pegasus Press, Pantheon—Casa Editrice—Firenze, Harcourt Brace and Company, publishers. Price, $63.00.

This great work had its inception in a catalogue compiled by the author of an exhibition of illuminated manuscripts held in Madrid, during the spring of 1924, under the auspices of the Spanish Society of Friends of Art. That catalogue contained a general review of the illuminated manuscripts in Spain. In compiling the present work, however, the author has eliminated the works of merely historical interest and has included only those of intrinsic value. The reason for the publication, as given in the introduction to Volume I, is the interest taken at present in Spanish illuminations due to the results obtained from recent investigations into the pre-Romanesque culture of the peninsula. This study has revealed an abundant wealth of works of the greatest attraction to modern taste on account of their peculiar modes of expression.

The first group of manuscripts considered is composed of the oldest originals in the palimpsest of the Visigothic Laws belonging to the cathedral of Leon; a Fuero Juzgo in the Vatican; a manuscript of Questions by St. Isidoro relating to books of the Old Testament, which with certain Commentaries upon the Book of Genesis are now divided between the Bibliotheque Nationale in Paris and the Municipal Library at Autun; and a Miscellaneous Manuscript from Oviedo at the Escorial. From these the history of the art of illumination in Spain is carried in text and illustrations up to and in fact through the sixteenth century.

As is customary in these monumental volumes issued by the Pegasus Press, emphasis is placed principally on illustration—full page plates reproducing historical documents inaccessible to the majority—three-fourths, if not more, in each volume. Thus what might be called original material becomes available to the student with the increased advantage of comment by one who has given the subject profound study. In these volumes we have a valuable contribution to the literature of art and to the sources of information.

PIETRO LORENZETTI, by E. T. De Wald. Harvard University Press, Cambridge, Mass., publisher.

Pietro Lorenzetti lived at the time that Byzantine influence was on the wane and Gothic influence was in the ascendency. In other words, in the early part of the fourteenth century his activities were begun at Siena. Like other mediaeval artists, information concerning him and his activities is sparse. A surprising amount has been collected by the author of this book through scholarly research, and, as he says in his concluding chapter, "The picture of Pietro Lorenzetti's artistic personality which comes to us from his surviving works is a very clear one and indicates how definite his position is in the development of Trecento Italian painting." Pietro stands on the borderline

between the earlier pioneer generation and the later decadent one and acts as a sort of balance wheel between these arts. A surprising number of paintings by this mediaeval artist are reproduced, greatly enhancing the value of the text, and a list is given of his works according to locality, including a considerable number in private ownership.

LEONARDO DA VINCI, The Anatomist (1452-1519), by J. Playfair McMurrich. Published for the Carnegie Institution of Washington by The Williams and Wilkins Company, Baltimore.

This voluminous work is an amazing record of the scope and extent of Leonardo's knowledge of the human body. It consists of twenty-two chapters, each dealing with a single subject, such as "The Skeleton," "The Muscles," "The Heart," etc., and is profusely illustrated by drawings by Leonardo, minutely rendered, further evidencing his thoroughness and skill as a draftsman. It will undoubtedly be a revelation to many that an artist of Leonardo's day should have given so much time and thought to this very technical and scientific subject.

The author, Dr. J. Playfair McMurrich, is Professor of Anatomy at the University of Toronto. There is a preface by Dr. George Sarton, Associate in the History of Science of the Carnegie Institution, who undertook the preparation of the photographs used as illustrations. That the publication of such a work should have been undertaken by the Carnegie Institution of Washington is not only interesting but significant.

CHATS ON OLD ENGLISH TOBACCO JARS, by Reginald Myer, with a preface by Charles R. Beard. Published by J. B. Lippincott Company. Price, $5.00.

The subject of this treatise would seem to be a virgin field for the collector into which so few have ventured that forgers do not as yet herein ply their trade. The author is said to have a unique collection of tobacco jars, which forms the basis of his conversational discussions. Old tobacco jars were made of many materials: lead, iron and other base metals, silver, wood, alabaster and pottery. Some of the examples illustrated are worthy additions to the category of artistic crafts; of the others, however, the chief element of interest must be their age, reflection of manners, or historic associations. In conclusion is reprinted an essay on the remarkable "Westminster Tobacco Box," which has been preserved in London for more than two centuries.

THE ARTS, CRAFTS, AND CUSTOMS OF THE GUIANA INDIANS, by Walter E. Roth. PAWNEE MUSIC, by Frances Densmore. Publications of the Smithsonian Institution Bureau of American Ethnology. Bulletins 91 and 93. Priced respectively $1.00 and 90 cents, bound in cloth. Purchasable from Superintendent of Documents, Government Printing Office, Washington, D. C.

The Bureau of American Ethnology, of which Dr. J. Walter Fewkes is Chief, issues from time to time in the form of illustrated bulletins, the studies of members of the staff and other specially appointed scientists which have bearing on the development of the arts among the Indians. These publications, which undoubtedly have interest for designers as well as students of Indian art and culture, are obtainable at moderate cost from the Superintendent of Documents, Government Printing Office. Collectively they comprise many volumes and constitute a notable series of contributions to knowledge in this particular field.

THE OUTLINE OF ART. Edited by Sir William Orpen. With 300 illustrations of Famous Works. G. P. Putnam's Sons, New York, Publishers. Price, $4.50.

Some years ago an Outline of Art, edited by Sir William Orpen, was issued by Putnam's Sons in two large volumes, not especially well printed or illustrated or of the type to allure students. These two great volumes have now been republished in a single handy volume of small dimensions, but of considerable thickness, containing nearly 700 pages of text and illustrations, and become a valuable book for reference purposes.

An address on "The Cultural Function of the Fine Arts," delivered in the University Chapel on the occasion of the One Hundred and Fifty-ninth Convocation of the University of Chicago, March 18, 1930, by Dr. Henry Suzzalo, Director of the National Advisory Committee on Education, and a member of the Board of Directors of the American Federation of Arts, is published in the April number of the Chicago *University Record*.

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